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ABSTRACT

These language arts, U.S. history, and humanities lessons for secondary school students are designed to be used with "From Jumpstreet-A Story of Black Music," a series of 13 half-hour television programs. The colorful and rhythmic series explores the black musical heritage from its African roots to its wide influence in modern American music. Each program of the series features performances and discussion by talented contemporary entertainers, plus film clips and still photo sequences of famous black performers of the past. This publication is divided into three sections: language arts, history, and the humanities. Each section begins with a scope and sequence outline. Examples of lesson activities follow. In the language arts lessons, students identify the point of view of the lyricist in selected songs by blacks, participate in debate, give speeches, view and write a brief summary of the key concepts in a given television program, and create a dramatic scene based on a song lyric. The history lessons involve students in identifying characteristics of West African culture reflected in the music of black people, examining slavery, analyzing the music of post-Civil War America, and comparing the manner in which musical styles reflect social and political forces. A multicultural unit on dance and poetry is provided for humanities courses. Students learn that dance and poetry document various forms of cultural expression. (Author/RM)

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# Jumpstreet Humanities Project

## Learning Package

curriculum materials for secondary school teachers and students in language arts, history and humanities

Project Director
Toby H. Levine
Director of Educational Activities, WETA-TV

This project was developed with funding from the National Endowment for the Humanities, Elementary and Secondary Education Program.

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# From Jumpstreet

The JUMPSTREET HUMANITIES PROJECT, drawing on the content, appeal and high entertainment value of the television series FROM JUMPSTREET, has been developed to encourage the integration of content relating to the black experience in America in secondary school classrooms through the provision of curriculum materials and teacher training.

The goals of the JUMPSTREET HUMANITIES PROJECT are:

1. To assist secondary school teachers to enrich their current courses with multicultural content that draws on the social, historical and economic conditions under which black American music culture developed;
2. To provide secondary school teachers and students with a flexible system of resource material on the role of black music culture in America and its connection to traditional content areas in social studies, language arts and humanities.
3. To stimulate and evaluate broad and creative usage of FROM JUMPSTREET in secondary school classrooms.

All Jumpstreet Humanities Project materials are designed to be used with FROM JUMPSTREET—A STORY OF BLACK MUSIC, a series of 13 half-hour television programs, produced by WETA-TV, Washington, D.C. with funding from the U.S. Department of Education, ESAA Broadcast Branch. Check with your local public television station for broadcast times of these programs. The programs may be taped off the air and used for educational purposes until 1992. The programs also are distributed on videocassette for non-broadcast use by:

GPN
Box 80669
Lincoln, NE 68501
Phone: 402/472-2007

The per program cost of FROM JUMPSTREET videocassettes is:

¾-inch—$55.25
½-inch VHS—$54.25
½-inch Beta—$50.25

This colorful and rhythmic series explores the black musical heritage from its African roots to its wide influence in modern American music. Singer/songwriter Oscar Brown, Jr. is the on-camera host. Each program of FROM JUMPSTREET features performances and discussion by talented contemporary entertainers (see program descriptions below), plus film clips and still photo sequences of famous black performers of the past.

FROM JUMPSTREET is recommended by the National Education Association and the Music Educators National Conference and endorsed by the National Dance Association.

A complete synopsis, broken into segments, will be found in Appendix 1.

1. JAZZ VOCALISTS demonstrates the influence of West African music and language on Afro-American vocal jazz, highlighting particularly the jazz vocalist's use of improvisation and the relationship between jazz vocal and instrumental music. Guests: Al Jarreau, Carmen McRae.

2. GOSPEL AND SPIRITUALS examines the development and musical characteristics of spirituals and gospel music and relates the contemporary expression of these styles to their original functions and settings. Guests: The Rev. James Cleveland and the D.C. Mass Choir of the Gospel Workshop of America, The Mighty Clouds of Joy.
3. BLUES—COUNTRY TO CITY distinguishes between country and urban blues, demonstrating musical characteristics of each style and showing the settings in which they emerged. Guests: Willie Dixon and his Chicago Blues All-Stars, Sonny Terry, Brownie McGhee.
4. THE WEST AFRICAN HERITAGE compares the role of music in traditional West African culture and in Afro-American culture, underscoring the many parallel and shared practices that link the cultures. Examples of traditional dance, music and song of West Africa are demonstrated, as are contemporary examples. Also illustrated is the on-going cross-cultural interchange. Guests: Alhaji Bai Konte, Dembo Konte, Hugh Masekela, the Wo'se Dance Theater.
5. EARLY JAZZ illustrates the musical characteristics of ragtime and early jazz, their relationship, and the music cultures from which they evolved. Guests: Alvin Alcorn and his Tuxedo Band, Roy Eldridge.
6. DANCE TO THE MUSIC demonstrates the dynamic relationship between dance and music in African and Afro-American cultures. Retentions of African movements in Afro-American dance forms are shown, as are important styles and innovators in the development of Afro-American dance. Guests: Honi Coles, the Rod Rodgers Dance Troupe.
7. JAZZ PEOPLE surveys the modern forms of the uniquely American music known as jazz. It explores the social and environmental factors within the Afro-American culture that contributed to its development and identifies key individuals and groups associated with its growth and contemporary styles. Guests: Dizzy Gillespie, Jackie McLean, James Moody.
8. BLACK MUSIC IN THEATER AND FILM explores the role of music in the presentation and perception of blacks in theater and film and identifies black Americans who have been active in the growth of theater and film music. Guests: Pearl Bailey, L.O. Sloane's Black and White Refined Jubilee Minstrels.
9. JAZZ GETS BLUE identifies the basic form and feeling of blues with reference to the classic blues style and demonstrates the application of blues to jazz. Guests: Roy Eldridge, Jackie McLean.
10. SOUL demonstrates musical characteristics of soul music and identifies social, political and economic factors which nurtured its development. Guest: Stevie Wonder.
11. BLACK INFLUENCE IN THE RECORDING INDUSTRY demonstrates the collaborative effort required to produce a contemporary recording and reviews the history of the black experience in the recording industry, identifying significant individuals and trends that have shaped that experience. Guests: George Benson, Quincy Jones.
12. RHYTHM AND BLUES demonstrates the musical characteristics of rhythm and blues and the relationship of rhythm and blues to the musical styles from which it evolved. The influence of rhythm and blues on contemporary American popular music is also illustrated. Guests: The Dells, Bo Diddley.
13. THE SOURCE OF SOUL is designed to demonstrate that Afro-American music retains elements of West African musical style despite the experience of slavery, during which every effort was made to strip Africans of their culture and systems of communication. Guests: Chuck Brown and The Soul Searchers, Michael Babatunde Olatunji.

IT IS STRONGLY RECOMMENDED THAT TEACHERS PREVIEW ANY TELEVISION PROGRAMS THEY WILL USE IN THE CLASSROOM.

# Using the Jumpstreet Humanities Project Learning Package

This volume contains three curriculum guides, each developed to supplement the curriculum in a different subject area:

1. DIMENSIONS OF LANGUAGE ARTS contains 21 lessons organized in the following manner:
   *Creative/Literary Dimension*—Lessons on lyric poetry, symbolism, characterization and point of view.
   *Communications Dimension*—Lessons on nonverbal communication, listening, feedback, debate, introduction to persuasion, speech delivery.
   *Composition Dimension*—Lessons on titling, vocabulary development, descriptive writing and structure.
   *Theatrical Dimension*—Lessons on nonsense syllables, interpretation, tone, creation of a dramatic scene, elements of costume design and costume design.
2. THE HISTORICAL PERSPECTIVE is organized chronologically into six units:
   The Peopling of America (1607-1776)
   Slavery (1783-1861)
   Post-Civil War America (1865-1900)
   The Turn of the 20th Century (1880-1914)
   America and Two World Wars (1914-1945)
   Contemporary America (1945-present)
3. THE HUMANITIES PERSPECTIVE consists of two units—one on dance and one on poetry, each of which compares art forms that have evolved from three different cultures and examines the concepts of cultural continuity, cultural adaptation, and cultural change as evidenced in these art forms.

In addition, this volume contains two appendices:

**Appendix 1.** *Program Synopses and Segment Breakdown* is designed to provide a concept breakdown of each program in the series, to identify all musical selections heard in the series, and to facilitate the use of specific program segments rather than complete programs.

**Appendix 2.** *How To Use ¾" Videocassette Equipment* is a troubleshooting guide designed to assist teachers who may not regularly use such equipment and to provide guidance in the technique of locating program segments.

The project is innovative in several respects:

**First,** it has consistently asked the question "How can these programs be utilized to enrich an existing curriculum with content that reflects the black American experience?" rather than "How can this series be utilized?" or "Where does the curriculum cover black history?" Teachers are encouraged to select those lessons that can supplement their regular curriculum and to design additional lessons to achieve local objectives that may not be addressed here.

**Second,** it has involved the participation of classroom teachers and school administrators at every level of development. In particular, we would like to thank the District of Columbia Public Schools; the Montgomery County, Maryland Public Schools and the School District of Philadelphia for their contributions to this project.

**Third,** it approaches the programs as a compilation of segments, each of which may have value to enrich or enhance the teaching of a particular concept, rather than as a series of television programs. While this anticipates a greater utilization of the programs in a non-broadcast format, research indicates that this is a typical manner of utilization at the secondary school level and both the series' rights and distribution mechanism similarly encourage this type of utilization. Teachers are strongly encouraged to preview all program segments prior to classroom use.

**Fourth,** it looks at the viewing experience as an active form of learning, providing specific direction for each viewing activity and requiring specific responses from students relative to each viewing activity.

**Fifth,** it speaks not only to teachers but also directly to students through the inclusion of a variety of readings, study guides and evaluation mechanisms tied to each lesson.

Participating in this project and in the development of materials have been four consulting humanists, each with a content specialty pertinent to this project.

*Dr. Vada E. Butcher* is the former dean of the College of Fine Arts at Howard University and a nationally recognized consultant in ethnic music education. Among her publications, two have been standard reference works

for teachers and scholars in curriculum development: *Materials for Courses in African and Afro-American Music* and *Ethnic Music in General Education*. Dr. Butcher has been a consultant to the Jumpstreet Project since its inception and is responsible for the musical accuracy of all Jumpstreet Humanities Project print materials.

*Dr. Larry Grant Coleman*, who holds a Master's degree in English Literature and Language from Indiana University, and a Ph.D. in Communications Studies from the University of Pittsburgh, is currently on the faculty of the School of Communications at Howard University. Dr. Coleman is a mass media critic, former newspaper columnist and author of articles on folklore and on interpersonal, nonverbal and mass communications. He previously taught at the University of Texas at Austin and at Morgan State University. Dr. Coleman has led the language arts curriculum development team.

*Dr. James A. Standifer* is professor of music and lecturer in urban and multicultural education at the University of Michigan. He served as Senior Advisor of the From Jumpstreet series and was a consultant on the MUSIC... project. He is the author of *A Source Book of African and Afro-American Materials for Music Educators* and the *New Dimensions in Music* series-secondary level. During Dr. Standifer's sabbatical in 1980, he conducted a videotaped oral history project with elderly black musicians as an NEH Fellow. On the Jumpstreet Humanities Project, Dr. Standifer has had primary responsibility for the development of a multicultural unit and collaborative responsibility for development of a teacher training model.

*Dr. Olive Taylor*, currently assistant professor of American history at Howard University and Senior Fellow of the Howard University Graduate School of Arts and Sciences where she earned both the Master's and Ph.D. degrees in American history, is recognized as a specialist in her field and consults and lectures throughout the country on American and Black History. Dr. Taylor has been a consultant to the Camden (NJ) Board of Education to revise the K-12 curriculum to include the Afro-American experience and developed an experimental undergraduate course in American history which was approved by the American Historical Association. On the Jumpstreet Humanities Project, Dr. Taylor has served as head of the social studies curriculum development team.

Dimension of Language Arts

# Introduction

by
Larry G. Coleman
Assistant Professor of
Communications Arts
Howard University

with
Gwendolyn M. Alexander
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Washington, D.C.

Orville L. Bell
Rockville High School,
Rockville, Maryland

Bety H. Giles
Richard Montgomery High School,
Rockville, Maryland

Mildred L. Musgrove
Bell Community Development Center,
Washington, D.C.

Genise Stancil
Woodrow Wilson High School,
Washington, D.C.

The JUMPSTREET HUMANITIES PROJECT stresses the importance of developing a multicultural philosophy to be used in the classroom. Implementing this philosophy includes learning about the cultural experience, both contemporary and historical, of different ethnic, racial or cultural groups. Vocal music provides an excellent vehicle for examining the experience of a specific ethnic group because that music which is created and celebrated by a particular group is often related to the significant experiences of the larger group. Black music reflects black culture. Black vocal music reflects the black experience, vision, belief, and style.

Vocal music is related to language arts and verbal expression in that it uses the historical experience, as well as the form and language of poetry and drama, to enhance the musical statement. The connection between aspects of music and aspects of language is relative to the structure and content of language which can be used in the classroom to:

1. enhance the teaching of language and communication arts through the positive and often pleasant association between language and music;
2. enhance the teaching of language and communication arts through exposure to unique forms of cultural expression, style, drama, poetic form, and linguistic structure that come from the music of black experience; and
3. enhance the teaching of language and communication arts through the use of individual Jumpstreet television programs.

I. Creative-Literary Dimension
II. Communications Dimension
III. Composition Dimension
IV. Theatrical Dimension

Each dimension contains several lessons and objectives which focus on specific skills in language arts. These lessons may be used individually to support skills objectives in specific areas of the language arts curriculum and to enrich such lessons with content that reflects black cultural experiences, or they may be used as a unit. All handouts which may be needed for a particular lesson follow the description of the lesson.

# Scope and Sequence

## I. CREATIVE LITERARY DIMENSION

**1. Lyric Poetry** (1-3 class periods)
Students will describe the use of the poetic concepts of mood, imagery, setting and symbolism in a given Jumpstreet program.
*FROM JUMPSTREET*
#2. Gospel and Spirituals
*HANDOUTS*
1a. Gospel and Spirituals Viewing Guide
1b. Lyrics of Selected Spirituals
1c. Lesson Quiz. Poetic Concepts

---

**2. Symbolism** (1-2 class periods)
Students will be able to define, identify and analyze symbols as they are used in a variety of situations.
*FROM JUMPSTREET*
#2. Gospel and Spirituals
#4. The West African Heritage
#8. Black Music in Theater and Film
*HANDOUTS*
2a. Opening Montage Viewing Guide
2b. Background on "Pattin' Jibba"

---

**3. Characterization** (3-4 class periods)
Students will be able to identify methods by which character is delineated and describe the characters portrayed in selected programs.
*FROM JUMPSTREET*
(select from the following)
# 2. Gospel and Spirituals
# 3. Blues: Country To City
# 4. The West African Heritage
# 8. Black Music in Theater and Film
#10. Soul
#12. Rhythm and Blues
#13. The Source of Soul
*HANDOUTS*
3a. How Character Is Revealed
3b. Viewing Guide on Characterization of Host
3c. Viewing Guide on Nonverbal Characteristics
3d. Lesson Quiz: Characterization

---

**4. Point of View** (2 class periods)
Students will be able to define the literary concept of point of view and identify the point of view of the lyricist in selected songs by black Americans.
*FROM JUMPSTREET*
(select from the following)
# 1. Jazz Vocalists
# 2. Gospel and Spirituals
# 8. Black Music in Theater and Film
# 9. Soul
*HANDOUTS*
4a. Point of View

## II. COMMUNICATIONS DIMENSION

**5. Nonverbal Communication** (2-3 class periods)
Students will be able to identify nonverbal signals as they are reflected in black culture and in black musical expression.
*FROM JUMPSTREET*
(select from the following)
#1. Jazz Vocalists
#2. Gospel and Spirituals
#4. The West African Heritage
#6. Dance To The Music
#8. Black Music in Theater and Film
*HANDOUTS*
5a. Nonverbal Exercise
5b. Notes on Human Communication
5c. Lesson Quiz: Nonverbal Communication

---

**6. Listening** (2-3 class periods)
Students will demonstrate effective listening skills by identifying a speaker's main idea and supporting facts.
*FROM JUMPSTREET*
(select from the following)
# 1. Jazz Vocalists
# 2. Gospel and Spirituals
# 3. Blues: Country To City
# 5. Early Jazz
# 6. Dance to the Music
# 7. Jazz People
# 8. Black Music in Theater and Film
# 9. Jazz Gets Blue
#10. Soul
#11. Black Influence in the Recording Industry
*HANDOUTS*
6a. Notes on Listening Skills
6b. Listening Chart
6c. Lesson Quiz: Jazz Vocalists
6d. Lesson Quiz: Blues: Country to City

---

**7. Feedback** (2-3 class periods)
Students will be able to recognize and identify examples of feedback in a given videotaped segment.
*FROM JUMPSTREET*
(select from the following)
# 2. Gospel and Spirituals
# 4. The West African Heritage
#13. The Source of Soul
*HANDOUTS*
7a. Feedback Exercise
7b. Notes on Feedback
7c. Viewing Guide on Feedback
7d. Lesson Quiz: Feedback

---

**8. Debate** (8-10 class periods)
Students will select and research a debate position on a given topic, will participate in a debate, and will use the Franklin Judging Form to evaluate debates they witness.
*FROM JUMPSTREET*
# 8. Black Music in Theater and Film
#11. Black Influence in the Recording Industry
#12. Rhythm and Blues
*HANDOUTS*
8a. Debate Information Sheet
8b. Franklin Judging Form
8c. Debate Selection Form

---

**9. Introduction to Persuasion** (1-2 class periods)
Students will categorize the persuasive nature of songs according to Maslow's Hierarchy of Needs.
*FROM JUMPSTREET*
(select from the following)
# 2. Gospel and Spirituals
#10. Soul
#13. The Source of Soul
*HANDOUTS*
9a. Maslow's Hierarchy of Needs
9b. Viewing Guide on Persuasion
9c. Lyrics to "Brown Baby"
*RECORDING*
*Hotter Than July* (Stevie Wonder) Tamla T 373 Side 2 Band 5 ("Happy Birthday")

---

**10. Persuasive Speeches** (5-6 class periods)
Students will deliver a persuasive speech.
*FROM JUMPSTREET*
#13. The Source of Soul
# 2. Gospel and Spirituals
*HANDOUTS*
10a. Examples of Persuasive Situations
10b. Viewing Guide on Persuasion
10c. Lyrics to "Bid 'Em In"
10d. Speech Preparation Guidelines
10e. Speech Performance Scale

---

**11. Speech Delivery** (2-3 class periods)
Students will be able to identify different methods of speech delivery as well as speech delivery techniques.
*FROM JUMPSTREET*
#13. The Source of Soul
# 8. Black Music in Theater and Film
*HANDOUTS*
11a. Methods of Speech Delivery
11b. Verbal and Nonverbal Speech Delivery Techniques
11c. Viewing Guide on Speech Delivery Techniques
11d. Lyrics to "Bid 'Em In"
11e. Lesson Quiz: Speech Delivery

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## III. COMPOSITION DIMENSION

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**12. Titling** (2-3 class periods)
Students will prepare a summary of the key concepts in a given television program and will develop an alternative title for that program.
*FROM JUMPSTREET*
(select from the following)
# 3. Blues: Country To City
# 4. The West African Heritage
# 6. Dance to the Music
# 9. Jazz Gets Blue
#13. The Source of Soul
*HANDOUTS*
12a. Selected Titles
12b. Titling Viewing Guide
*OTHER*
A selection of magazines

---

**13. Vocabulary Development** (2-3 class periods)
Students will write a four paragraph expository essay that defines a particular style of black American music.
*FROM JUMPSTREET*
(select from the following)
# 2. Gospel and Spirituals
# 3. Blues: Country To City
# 7. Jazz People
#10. Soul
*HANDOUTS*
13a. Formal Definitions
13b. Viewing Guide on Definitions
13c. Lesson Assignment: Definition

---

**14. Descriptive Writing** (4-5 class periods)
Students will write a descriptive composition on an assigned topic.
*FROM JUMPSTREET*
# 3. Blues: Country To City
# 6. Dance to the Music
*HANDOUTS*
14a. Descriptive Writing
14b. Descriptive Writing Samples

---

**15. Structure** (2-3 class periods)
Students will be able to analyze the structure of a television program in terms of standard composition structure.
*FROM JUMPSTREET*
#10. Soul
*HANDOUTS*
15a. Diagram of a Composition
15b. Viewing Guide on Structure

---

## IV. THE THEATRICAL DIMENSION

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**16. Vocal Nuance** (1 class period)
Students will select a one paragraph dramatic text and convey its meaning, substituting nonsense words or syllables for each written word.
*FROM JUMPSTREET*
#12. Rhythm and Blues

---

**17. Interpretation** (2-3 class periods)
Students will demonstrate an understanding of the use of embellishment, dramatic phrasing and emotional variety when reading a dramatic or lyric text.
*FROM JUMPSTREET*
# 1. Jazz Vocalists
#13. The Source of Soul

---

**18. Literary and Dramatic Tone** (2-3 class periods)
Students will be able to identify literary and dramatic tone in selected songs and speeches in the From Jumpstreet television series.
*FROM JUMPSTREET*
# 2. Gospel and Spirituals
# 4. The West African Heritage
*HANDOUTS*
18a. Background on Literary and Dramatic Tone
18b. Selected Song Lyrics and Poetry ("In Da Beginning"; "Pattin' Jibba"; "Poem At Thirty"; "Steal Away"; "Deep River"; "Roll Jordan, Roll"
18c. Viewing Guide on Literary and Dramatic Tone
18d. Techniques of Oral Interpretation
18e. Speech Performance Scale

---

**19. Creation of a Dramatic Scene** (2-3 class periods)
Students will create a dramatic scene based on a song lyric.
*FROM JUMPSTREET*
#10. Soul
*HANDOUTS*
19a. Lyrics to "Brown Baby"
19b. Interpretation Checklist

---

**20. Elements of Costume Design** (1-2 class periods)
Students will recognize some principles of costume design and limitations placed on the costume designer.
*FROM JUMPSTREET*
#10. Soul
*OTHER*
Books on costume design

---

**21. Costume Design** (2-3 class periods)
Students will design costumes faithful to a performer's stylistic period and contrast these to contemporary dress.
*FROM JUMPSTREET*
# 6. Dance to the Music
#12. Rhythm and Blues
*OTHER*
Pattern Books, Magazines

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# Program Index


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| 2. Gospel and Spirituals | 1. Lyric Poetry<br>2. Symbolism<br>3. Characterization<br>4. Point of View<br>5. Nonverbal Communication<br>6. Listening<br>7. Feedback<br>9. Introduction to Persuasion<br>10. Speech Delivery<br>13. Vocabulary Development<br>18. Literary and Dramatic Tone |
| 3. Blues: Country To City | 3. Characterization<br>6. Listening<br>12. Titling<br>13. Vocabulary Development<br>14. Descriptive Writing |
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| | |
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# The Creative-Literary Dimension

LESSONS
1. LYRIC POETRY
2. SYMBOLISM
3. CHARACTERIZATION
4. POINT OF VIEW

## LESSON 1. LYRIC POETRY

Negro spirituals are fine examples of lyric poetry. Each of the spirituals selected for this lesson illustrates the concepts of mood, imagery, setting and symbolism and exemplifies the use of these poetic concepts by black Americans during the middle and late 18th century.

**Objective**

Students will describe the use of poetic concepts of mood, imagery, setting and symbolism in a given Jumpstreet program.

**Materials**

*FROM JUMPSTREET*
- #2. Gospel and Spirituals

*HANDOUTS*
- 1a. Gospel and Spirituals Viewing Guide
- 1b. Lyrics of Selected Spirituals
- 1c. Lesson Quiz: Poetic Concepts

**Time**

1-3 class periods

**Procedures**

1. Introduce or review the concepts of tempo (pace) and mood (the emotional feeling expressed by a literary work).
2. Distribute to students Handout 1a. Gospel and Spirituals Viewing Guide prior to showing the program. The Viewing Guide requires students to note the mood and tempo of selected songs they will hear in the program, and to note whether each song is an example of spiritual or gospel music. Note that only excerpts of the spirituals will be heard; recordings of other spirituals may be used for additional listening.
3. Following the screening, discuss students' Viewing Guide responses and compare gospel music and spirituals in regard to tempo and mood. Students might also select one spiritual and prepare a pantomime or soliloquy to dramatize its mood.
4. Distribute to students Handout 1b. Lyrics of Selected Spirituals, and introduce or review the concept of imagery (the use of descriptive words to recreate an experience). With students, examine the lyrics of "Deep River" to identify those which are examples of imagery, e.g., "deep river," "cross over into campground," "gospel feast," and "cast my crown at Jesus' feet."

   Discuss with students the impact of these images on the mood of the spiritual.
5. Introduce or review the concept of symbolism (the use of a concrete image to represent an abstract idea). Using the sample lyric as an example, have students identify and interpret the symbols in the lyric, e.g.:

| *Symbol* | *Meaning* |
|---|---|
| deep river | perils of slavery |
| home | happiness with God |
| over Jordan | death |
| campground | peace, reward, contentment |
| cross over | find a place of peace |
| gospel feast | the revelation of Biblical promises |
| cast my crown | relieve oneself of worldly burdens |
| crown | Jesus' crown of thorns |

   "Steal Away to Jesus" and "Roll Jordan, Roll" can be similarly examined.
6. Introduce or review the concept of setting (the time and place of an event in literature). Using this concept and the interpretation of each spiritual identified earlier, have students identify possible settings for each spiritual, e.g., at work on a plantation during slavery, at a gathering for potential runaway slaves, etc. Students may write, draw or dramatize their descriptions.
7. A short matching quiz (Handout 1c ) is provided to evaluate students' mastery of this objective. Key: 1-B (imagery—"He calls me by the thunder"); 2-C ("campground"—a place of rest); 3-E ("steal away"—escape from slavery); 4-D (setting—time and place); 5-F (symbol—a concrete image representing an abstraction); 6-A (mood—"Deep River" expresses solemnity).

## 1a. GOSPEL AND SPIRITUALS VIEWING GUIDE

**Directions:** As you watch "Gospel and Spirituals" you will hear excerpts from the musical selections identified below. Complete the chart below for each of the songs indicated. The program narrator will tell you if the song is an example of spiritual or gospel music.

| | *TEMPO* | *MOOD* | *SPIRITUAL or GOSPEL* |
|---|---|---|---|
| "HE SHALL FEED HIS FLOCK" | | | |
| "DEEP RIVER" | | | |
| "ROLL JORDAN, ROLL" | | | |
| "STEAL AWAY TO JESUS" | | | |
| "LORD HELP ME TO HOLD OUT" | | | |

## 1b. LYRICS OF SELECTED SPIRITUALS

**Deep River**

Deep river, my home is over Jordan
Deep river, Lord, I want to cross over into campground
Lord, I want to cross over into campground
Lord, I want to cross over into campground
Lord, I want to cross over into campground.

Oh chillun,
Oh don't you want to go, to that gospel feast,
That promised land, that land, where all is peace?
Walk into heaven, and take my seat,
And cast my crown at Jesus' feet
Lord, I want to cross over into campground
Lord, I want to cross over into campground
Lord, I want to cross over into campground.

Deep river, my home is over Jordan
Deep river Lord,
I want to cross over into campground
Lord, I want to cross over into campground
Lord, I want to cross over into campground
Lord, I want to cross over into campground, Lord.

**Steal Away To Jesus**

Steal away, steal away, steal away to Jesus!
Steal away, steal away home,
I ain't got long to stay here

Steal away, steal away, steal away to Jesus!
Steal away, steal away home,
I ain't got long to stay here.

My lord, He calls me,
He calls me by the thunder,
The trumpet sounds withina my soul,
I ain't got long to stay here.

(Chorus)

Green trees a bending,
Po' sinner stand atrembling,
The trumpet sounds withina my sou ,
I ain't got long to stay here,
Oh, Lord I ain't got long to stay here.

**Roll Jordan, Roll**

Roll Jordan, roll,
Roll Jordan, roll,
I wanter go to heav'n when I die,
To hear ol' Jordan roll.

O, bretheren (sisteren),
Roll Jordan, roll,
Roll Jordan, roll,
I wanter go to heav'n when I die,
To hear ol' Jordan roll.

Oh, brothers you oughter been dere,
Yes my Lord
A sittin' up in de kingdom,
To hear ol' Jordan roll.
Sing it ovah,

Oh sinner you oughter been dere,
Yes my Lord
A sittin' up in de kingdom,
To hear ol' Jordan roll.

O, Roll Jordan, roll,
Roll Jordan, roll,
I wanter go to heav'n when I die,
To hear ol' Jordan roll.

## 1c. LESSON QUIZ: POETIC CONCEPTS

**Directions:** Match the items in Column A with related items in Column B.

| *Column A* | *Column B* |
|---|---|
| 1. imagery | A. "Deep River" expresses solemnity |
| 2. "campground" | B. "He calls me by the thunder." |
| 3. "steal away" | C. a place of rest |
| 4. setting | D. time and place |
| 5. symbol | E. escape from slavery |
| 6. mood | F. a concrete image representing an abstraction |

## LESSON 2. SYMBOLISM

Understanding the use of symbols is a rather sophisticated skill, one which many students find difficult to master. The richness of symbolism in the black experience makes the From Jumpstreet programs an excellent resource for teaching symbolic usage so that it is readily understood.

**Objective**

Students will be able to define, identify and analyze symbols as they are used in a variety of situations.

**Materials**

*FROM JUMPSTREET*

#2. Gospel and Spirituals
#4. The West African Heritage
#8. Black Music in Theater and Film

*HANDOUTS*

2a. Opening Montage Viewing Guide
2b. Background on "Pattin' Jibba"

**Time**

1-2 class periods

**Procedures**

1. Introduce or review the concept of a symbol (a concrete image representing an abstract idea). Distribute to students Handout 2a. Opening Montage Viewing Guide, which lists in order each visual symbol in the series' opening animation. This montage traces the development of black music from Africa to the United States via slavery, and symbolically illustrates the evolution of black American music from spirituals and minstrelsy through ragtime, blues, jazz, rhythm and blues, rock and roll, gospel and soul.

   Play the Gospel and Spirituals program through the opening montage, turning it off as Oscar Brown, Jr. appears. As they view this segment, students should indicate on their Viewing Guides what they think each visual symbol represents. Discuss students' responses, replaying the segment as necessary for clarification.
2. Discuss: What does the symbolic term "from jumpstreet" represent? (From jumpstreet is a common term used by many Afro-Americans to mean the beginning or origin of something.) Why was this phrase selected to be the series' title?
3. Continue the tape to give students exposure to the Jumpstreet set. Discuss: What do the various visual symbols on the set represent? Why have they been chosen to define the setting of the series? (Students may notice that the set changes slightly in each program, adding new visual symbols to represent the particular theme of each program. Similarly, each setting in which an artist performs contains a few visual symbols designed to convey certain information.)
4. Continue the tape through the interview with Reverend James Cleveland. As students watch, they should list the various religious symbols seen and heard. Discuss the use of religious symbolism in gospel music.
5. Distribute to students Handout 2b. Background on "Pattin' Jibba," which includes the lyrics to the version of this children's game that can be seen in Segment 7 of The West African Heritage. After students have watched this segment, and perhaps participated in the rhythmic game which Oscar Brown teaches to a group of children, discussion should focus on an analysis of the symbolic meaning of the various phrases in the lyric. Some examples are: "Jibba" (leftovers); "yella cat" (the slavemaster); "trouble" (slavery).
6. To evaluate students' mastery of this objective, direct students to write a one-paragraph explanation on the symbolic use of the word "parade" in "Before the Parade Passes By," as performed by Pearl Bailey in Segment 7 of Black Music in Theater and Film.

## 2a. OPENING MONTAGE VIEWING GUIDE

**Directions:** Identify the meaning represented by each of the visual images in the opening montage of From Jumpstreet. Each symbol is identified below.

| *Symbol* | *Meaning* |
|---|---|
| 1. sticks | 1. _____ |
| 2. congo drums | 2. _____ |
| 3. hands beating drums | 3. _____ |
| 4. chain | 4. _____ |
| 5. hands in chains | 5. _____ |
| 6. hands breaking chains | 6. _____ |
| 7. hands playing keyboard | 7. _____ |
| 8. piano | 8. _____ |
| 9. horn | 9. _____ |
| 10. trumpets | 10. _____ |
| 11. saxophone | 11. _____ |
| 12. guitar | 12. _____ |
| 13. musical staff | 13. _____ |

## 2b. BACKGROUND ON "PATTIN' JIBBA"

**Pattin' Jibba**

Jibba, Jibba
Jibba this 'n Jibba that
'n Jibba kill a yellow cat
'n bend over double trouble Jibba...

Sift the meal
Give me the husk
Cook the bread
Give me the crust
Eat the meat
Give me the skin
'n that's where my momma's troubles begin
Jibba this 'n Jibba that
'n Jibba kill a yellow cat
'n bend over double trouble Jibba...

Jibba up, 'n Jibba down
'n Jibba all around the town
Bend over double trouble Jibba.

"Pattin' Jibba" is part of a rich and complex folk tradition which focuses upon the "trickster" element of Afro-American folklore and indicates that the black American captives did not passively accept their fate. Reverend John Dixon Long wrote in 1857, "Slaves have their *code of honor* and their *tricks of trade*."

Other examples of deception, masking and subtle rebellion against captivity include:

- Paul Lawrence Dunbar's poem, "We Wear The Mask."
- The John cycle of trickster tales, the Uncle Remus tales, and tales about the "signifying monkey," one of which has been recorded by Oscar Brown, Jr. on his album *Sin & Soul*.
- Patting songs like "Jibba" and "Hambone," where slaves registered a subtle complaint about second rate living conditions and leftover food. The lines, "Hambone, Hambone, where you been/around the world and back again," are a poetic and ironic reference to the fact that slaves had to use the same "ham bone" to season different foods in several households; hence, the "bone" traveled "around the world." In this regard, "Hambone" is very similar to "Jibba."
- Spirituals, sung during slavery, often contained code words which communicated a planned escape or a secret meeting. Examples of code words, or metaphors of protest, include: heaven (freedom); the River Jordan (escape and freedom) and train (the underground railroad).

## LESSON 3. CHARACTERIZATION

It has long been agreed that the ability to analyze character is an important skill in understanding literature. Through the From Jumpstreet series, host Oscar Brown, Jr. defines by his speech and manner the general role of host. In selected programs, he also assumes the roles of specific characters. Each of the screening and classroom experiences suggested in this lesson give students practice in analyzing characterizations, and show these characterizations specifically in the context of the black experience.

**Objective**

Students will be able to identify methods by which character is delineated and describe the characters portrayed in selected programs.

**Materials**

*FROM JUMPSTREET* (select from the following)

- # 2. Gospel and Spirituals
- # 3. Blues: Country To City
- # 4. The West African Heritage
- # 8. Black Music in Theater and Film
- #10. Soul
- #12. Rhythm and Blues
- #13. The Source of Soul

*HANDOUTS*

- 3a. How Character Is Revealed
- 3b. Viewing Guide on Characterization of Host
- 3c. Viewing Guide on Nonverbal Characteristics
- 3d. Lesson Quiz: Characterization

**Time**

3-4 class periods

**Procedures**

1. Distribute to students and discuss Handout 3a. How Character Is Revealed.
2. In each From Jumpstreet program, host Oscar Brown, Jr. introduces and closes the program in a characteristic manner. Distribute to students Handout 3b. Viewing Guide on Characterization of Host, in which they are asked to identify Brown's theme and his nonverbal characteristics in selected segments. (Note: Lesson 5 contains background information on nonverbal communication.)

   Select two or more programs from the list above and show students the first few and last few minutes of each, requiring students to complete the Viewing Guide as they view. Following viewing, elicit from students a description of how Oscar Brown, Jr. interprets the role of host. Ask about other television program hosts with whom students are familiar and discuss how their characterizations differ from those seen here.
3. The following list identifies segments in which Oscar Brown, Jr. assumes the role of a particular character as part of a performance:

   Jazz Vocalists (Segment 7—Oscar performs "One Foot In The Gutter")
   Gospel and Spirituals (Segment 2—Oscar performs "In Da Beginning")
   The West African Heritage (Segment 7—Oscar performs "Pattin' Jibba")
   Soul (Segment 6—Oscar performs "Brown Baby")
   The Source of Soul (Segment 7—Oscar performs "Bid 'Em In")

   Select two or more of the above examples to show to students. Distribute Handout 3c. Viewing Guide on Nonverbal Characteristics, which requires students to respond to specific aspects of characterizations in reference to the segments you select. Discuss students' responses.
4. A Lesson Quiz (Handout 3d) is provided to evaluate students' mastery of this objective.

## 3a. HOW CHARACTER IS REVEALED

Revealing character is the process by which one learns the personal traits of a character or characters in a story. It is the process by which the author makes clear what the characters in the story are like. Character is revealed in the following ways:

- by a direct statement as to what the character is like
- by a physical description of the character
- by showing the character in action
- by telling what the characters say
- by telling and showing how others react to the character.

An author may use both verbal and nonverbal means of describing character.

*Verbal characterization* is the description of characters by means of the spoken word, either the words of the characters themselves, the words of others about the characters, or the author's words about the characters.

*Non-Verbal characterization* is the description of characters through their actions, dress, habits, and physical reactions to others. In short, hair styles, gestures, manner of walking and the like all contribute to nonverbal characterization.

## 3b. VIEWING GUIDE ON CHARACTERIZATION OF HOST

**Directions:** As you watch the opening and closing segments of a From Jumpstreet program, note down the major themes identified by host Oscar Brown, Jr., his dress, his nonverbal characteristics, and any characteristic phrases he uses. Any program in the series can be used for this exercise.

| | *OPENING SEGMENT* | *CLOSING SEGMENT* |
|---|---|---|
| Program | | |
| Major Themes | | |
| Dress | | |
| Nonverbal Characteristics | | |
| Characteristic Phrases | | |
| Program | | |
| Major Themes | | |
| Dress | | |
| Nonverbal Characteristics | | |
| Characteristic Phrases | | |

From your notes above, describe Oscar Brown, Jr.'s interpretation of the role of host.

## 3c. VIEWING GUIDE ON NONVERBAL CHARACTERISTICS

**Directions:** For each segment of From Jumpstreet that you view in which Oscar Brown adopts the role of a specific character, note your observations of the characteristics listed below. Your teacher will identify the segments.

| | *CHARACTER* | *CHARACTER* | *CHARACTER* |
|---|---|---|---|
| Dress | | | |
| Eye Contact | | | |
| Walk | | | |
| Gestures | | | |
| Voice Quality | | | |
| Mood | | | |
| Other | | | |

## 3d. LESSON QUIZ: CHARACTERIZATION

**Directions:** In "The Source of Soul," Oscar Brown, Jr. performs "Bid 'Em In," a re-creation of a slave auction in which Mr. Brown assumes the role of the auctioneer. Describe the character of the auctioneer, citing examples from the performance to support your description.

## LESSON 4. POINT OF VIEW

Many of the lyrics created by black Americans to accompany their music, are in fact, brief works of literature which incorporate literary and poetic devices. As such, From Jumpstreet offers a simultaneously expedient and fascinating resource for students to analyze. This lesson focuses upon the point of view expressed by the lyricist in several selected performances in the From Jumpstreet series.

**Objective**

The student will be able to define the literary concept of point of view and identify the point of view of the lyricist in selected songs by black Americans.

**Materials**

*FROM JUMPSTREET* (select from the following)

#1. Jazz Vocalists
Segment 4 in which Carmen McRae performs "I Have The Feeling I've Been Here Before"
or
Segment 8 in which Al Jarreau performs "So Long Girl"

#2. Gospel and Spirituals
Segment 3 in which Reverend James Cleveland performs "He Shall Feed His Flock"
or
Segment 6 in which The Mighty Clouds of Joy perform "If God Is Dead"

#8. Black Music In Theater and Film
Segment 3 in which L.O. Sloane's Refined Jubilee Minstrels present a minstrel medley.

#10. Soul
Segment 7 in which Stevie Wonder performs "My Cherie Amour"

*HANDOUTS*

4a. Point of View

**Time**

2 class periods

**Procedures**

1. Prior to the day on which you will show From Jumpstreet, distribute to students Handout 4a. Point of View and discuss with them examples of real life situations in which an identifiable point of view is expressed. Examples may also be drawn from literary works students have studied.
2. Screen two or more of the segments listed above, directing students to listen carefully for the point of view expressed in the lyric. Discuss this after each segment.
3. Students can select one of the segments shown and prepare a 2-3 minute monologue to demonstrate their understanding of the point of view of the lyricist. For example, "My Cherie Amour" is an example of one person's declaration of love for another. How might this point of view be expressed in a non-musical form?
4. Introduce or review the concept of empathy. With what songs do students identify? With which characters do they feel empathy? What points of view arouse their empathy?
5. Role playing may be used to demonstrate both empathy and point of view. For example, following viewing of the minstrel segment, students might assume the role of a minstrel and relate, either orally or in writing, their feelings, needs, and thoughts about such a role.
6. To evaluate students' mastery of this objective, assign one or more of the following questions:
   - Define point of view and give examples from books or movies.
   - Define empathy and give examples from songs, books or movies.
   - Select a character in a song, poem, story or novel and role play a typical scene in which the character might appear, demonstrating the point of view of character through verbal and nonverbal means.

## 4a. POINT OF VIEW

In general, the term point of view suggests a particular perspective, viewpoint or angle from which a person might approach a given subject. Point of view also can reflect an attitude, a strong feeling, or an emotional response toward a given subject. For example, people are said to hold a particular social or political point of view. That means they hold a particular position, attitude, stance, or feeling about a political or social issue that concerns them. Such labels as "conservative," "radical," and "liberal" often are used to express an individual's point of view about American politics.

A literary point of view, however, refers to a specific aspect of literature. Here, point of view represents the perspective from which the story, novel, or poem is told and, similarly, the angle from which the reader or listener is seeing or hearing the events being narrated.

The *Dictionary of Literary Terms* (McGraw-Hill, 1972) identifies three types of literary points of view. The first, *physical*, has to do with the position in time or space from which a writer approaches, views and describes his material. The second, *mental*, has to do with the author's feeling or attitude toward his subject. The third, *personal*, concerns the means by which a writer or narrator discusses a subject. That is, the personal point of view is that of the teller of the story or poem. This personal point of view might be told through a first person narrative, in which the author speaks through a particular character in the story. This is referred to as *author-participant point of view*. When this author-participant is a minor character who narrates the story from the sidelines, is called *author-observant point of view*. Finally, the "author omniscient" is a detached, third person who sees all, hears all and knows all.

The lyrics of a given song, whether it is an old spiritual or a popular rock tune, contain either a specific point of view or a combination of different points of view. Often the point of view in black music is that of the author/singer "participant" or "observant" variety. In religious songs such as "Steal Away" the participant viewpoint is present, while the omniscient viewpoint is present in "He Shall Feed His Flock" and "If God Is Dead."

# The Communications Dimension

LESSONS
5. NONVERBAL COMMUNICATION
6. LISTENING
7. FEEDBACK
8. DEBATE
9. INTRODUCTION TO PERSUASION
10. PERSUASIVE SPEECHES
11. SPEECH DELIVERY

## LESSON 5. NONVERBAL COMMUNICATION

Dr. Albert Mehrabian, author of *Nonverbal Communication,* states that "People convey feelings 7% through words actually said, 38% through tone of voice, 55% through expressions and posture." Nonverbal communication or body language sometimes completely takes the place of speech. At other times, body language is used in addition to speech. In either case, the contribution of body language to communication is vitally important. The From Jumpstreet program "Dance to the Music" reflects the importance of nonverbal communication, particularly among Afro-Americans. Here, Oscar Brown, Jr. explains that most music from the African tradition provokes bodily movement and that traditionally these movements were related to specific functions and social activities in African culture.

**Objective**

Students will be able to identify nonverbal signals as they are reflected in black culture and in black musical expression.

**Materials**

*FROM JUMPSTREET* (select from the following)
- #1. Jazz Vocalists
- #2. Gospel and Spirituals
- #4. The West African Heritage
- #6. Dance to the Music
- #8. Black Music In Theater and Film

*HANDOUTS*
- 5a. Nonverbal Exercise
- 5b. Notes on Human Communication
- 5c. Lesson Quiz: Nonverbal Communication

**Time**

2-3 class periods

**Procedures**

1. Distribute to students Handout 5a, in which they are asked to prepare a one-minute impromptu speech on a given topic, e.g., how to shoot a basket in a game of basketball, how to apply makeup, etc. Allow no more than five minutes for preparation. Select several students to deliver their speeches standing *with their hands clasped behind their backs.* Then have students present speeches on the same or similar topics with their hands unclasped.
2. Discuss the differences between the two presentations. Introduce or review the concept of nonverbal communication—actions that help convey a message—for example, facial expressions, body movements like dancing, yawning, etc. Inanimate signs, e.g., traffic lights, also can be considered.
3. Distribute to students Handout 5b. Notes on Human Communication, for at-home reading prior to the day the From Jumpstreet program will be shown. Before showing the program, discuss with students each of the categories of nonverbal communication listed in the handout, eliciting from students examples from their own experience for each category.
4. Show students "Dance To The Music," explaining prior to viewing that according to African tradition, dance is the physical expression of the music. Dance movements in African culture often were related to specific functions and social activities. Direct students to take note of specific examples of nonverbal communication as they view. Following viewing, develop a list of examples noted by the students and categorize these examples, using the categories of the handout as a guide.
5. A Lesson Quiz is provided to help evaluate students' mastery of this objective. It requires students to view "Gospel and Spirituals" and to identify and categorize examples of specific forms of nonverbal communication during a particular segment. A second program can be selected to give students practice in this technique, prior to administering the quiz.

## 5a. NONVERBAL EXERCISE

**Directions:** *Develop a two-three minute* impromptu speech on any one of the topics below. Write the outline of the speech on note paper or note cards. Include an introduction, specific examples of behavior and a conclusion. You will have about five minutes to prepare your speech.

a) How to shoot a basket in the game of basketball
b) How to apply makeup
c) How to change a flat tire
d) How to brush teeth
e) How to serve in volleyball, tennis or raquetball
f) How to braid hair
9) How a yo-yo works

## 5b. NOTES ON HUMAN COMMUNICATION

Human communication refers to 1) the ways in which humans send messages to other humans, and 2) the ways in which humans receive messages from other humans. The process is a complicated one. For example, an individual may be both the sender and receiver of the message (self-communication); moreover, messages are changed or modified by the receiver's responses. Finally, contradictory messages can be transmitted simultaneously.

Two major modes of human communication are recognized: nonverbal and verbal.

*I. Nonverbal*

Nonverbal messages are those messages transmitted without the aid of language, or in conjunction with language. Nonverbal messages may be more direct than verbal messages, and may carry much information about the emotional state of the sender. They are also richly endowed with the cultural attributes of the sender. Finally, nonverbal communication is continuous—nonverbally you cannot *not* communicate. Some categories of nonverbal communication are as follows:

1. *Organismics* refers to the effect of *physical characteristics* on communication, particularly those physical characteristics that are relatively unalterable: eye color, skin color, body dimensions, etc.
2. *Cosmetics* refers to the effects of *physical alterations* (applicative and surgical) on communication.
3. *Costuming* refers to the way *dress* affects communication.
4. *Proxemics* refers to the way *space* is used in communication. It concerns a) personal (human) space, which is like a space bubble that is always with a person, and b) fixed space.
5. *Chronemics* refers to the use of *time* in communication.
6. *Oculesics* refers to the use of *eyes* in communication.
7. *Haptics* or tactile communication refers to the use of *touch* to communicate feelings and emotions.
8. *Kinesics* refers to *body movements* in communication.
9. *Objectics* refers to the use of *objects* in communication.
10. *Vocalics* refers to the use of the *voice* in communication.

## 8c. LESSON QUIZ: NONVERBAL COMMUNICATION

**Directions:** As you view a selected segment, pay particular attention to the use of different nonverbal forms of communication. Note down at least ten examples of nonverbal behaviors, events or factors that contribute to the overall message. After viewing, categorize these events according to the following list:

1. Organismics (physical characteristics)
2. Cosmetics (physical alterations)
3. Costuming (dress)
4. Proxemics (space)
5. Chronemics (time)
6. Oculesics (eyes)
7. Haptics (touch)
8. Kinesics (body movement)
9. Objectics (objects)
10. Vocalics (vocal quality)

| *EVENT OR BEHAVIOR* | *CATEGORY* |
|---|---|
| 1. | |
| 2. | |
| 3. | |
| 4. | |
| 5. | |
| 6. | |
| 7. | |
| 8. | |
| 9. | |
| 10. | |

## LESSON 6. LISTENING

Although listening makes up one half of the communications process, few people place as much emphasis on listening as they do on speaking. As a result, listening skills in many cases have been somewhat ignored. From Jumpstreet, with its abundance of high interest material in each program, provides students with an opportunity to develop and practice the art of effective listening.

**Objective**

Students will demonstrate effective listening skills by identifying a speaker's main idea and supporting facts.

**Materials**

*FROM JUMPSTREET* (select from the following)

# 1. Jazz Vocalists
# 2. Gospel and Spirituals
Segment 3 in which Oscar Brown, Jr. interviews Reverend James Cleveland
# 3. Blues: Country To City
# 5. Early Jazz
Segments 2-4 in which Oscar Brown, Jr. discusses the sources of early jazz
# 6. Dance To The Music
Segment 2 in which Oscar Brown, Jr. introduces characteristics of West African dance
or
Segment 5 in which he discusses early Afro-American dances
# 7. Jazz People
Segment 7 in which Oscar Brown, Jr. interviews Jackie McLean
# 8. Black Music In Theater and Film
Segment 3 in which L.O. Sloane's Refined Jubilee Minstrels perform and discuss the minstrel tradition
# 9. Jazz Gets Blue
Segment 4 in which Oscar Brown, Jr. interviews Roy Eldridge
#10. Soul
Segment 6 in which Oscar Brown, Jr. discusses and performs "Brown Baby."
#11. Black Influence In The Recording Industry
Segment 3 in which Oscar Brown, Jr. narrates a short history of the recording industry

*HANDOUTS*

6a. Notes on Listening Skills
6b. Listening Chart
6c. Lesson Quiz: Jazz Vocalists
6d. Lesson Quiz: Blues: Country To City

**Time**

2-3 class periods

**Procedures**

1. Distribute to students and discuss Handouts 6a. Notes on Listening Skills and 6b. Listening Chart. The chart requires students to keep track of different listening experiences over a period of time and to categorize them. Review these after several days.
2. Select two or more Jumpstreet segments for classroom screening from among those listed under Materials. After each segment, elicit from students the *main idea* of the segment. On a second viewing of the *same segments*, direct students to write down specific details that are included in the segment to support the main idea.
3. To evaluate students' comprehension and retention of factual material presented in the programs, two quizzes are provided (Handout 6c. Lesson Quiz on Jazz Vocalists; Handout 6d. Lesson Quiz on Blues: Country To City). Each of these is quite short and could be expanded by the teacher or by the students themselves.

## 6a. NOTES ON LISTENING SKILLS

Hearing is a passive function while listening is an active function!

*WHY WE LISTEN*

1. For enjoyment
2. For information
3. For understanding
4. To evaluate

*WAYS TO IMPROVE LISTENING*

1. *Actively* want to listen well; be aware of the need to listen.
2. Zoom in first on the speaker; concentrate on the speaker and tune out other interference.
3. Be objective and open to what the speaker has to say.
4. Make a mental note of the speaker's main idea; listen for supporting evidence; note statistics, if any.
5. Prepare for the speaker's summation when the main point and supporting evidence may be restated.

## 6b. LISTENING CHART

**Directions:** On each of the next three days select a one hour time period and keep track of specific occasions during which listening is a prominent part of your activity. Categorize each such occasion as follows:

1. Listening for enjoyment
2. Listening for information
3. Listening for understanding
4. Listening to evaluate

| *DAY AND TIME* | *EVENT (indicate speaker and place)* | *CATEGORY* |
|---|---|---|
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## 6c. LESSON QUIZ: JAZZ VOCALISTS

1. Which of the following terms describes a specialized style of jazz singing?
   A. Jammin' the blues
   B. Scat singing
   C. Soul shouting
   D. Song sermon

2. Which of the following singers do NOT use a special vocal technique which makes use of unusual syllables and sounds in their songs?
   A. Al Jarreau
   B. Ella Fitzgerald
   C. Eddie Jefferson
   D. Billie Holiday

3. From which of the following sources do the earliest examples of the specialized vocal technique come that makes use of unusual syllables and sounds in singing?
   A. Early blues lyrics
   B. West African story songs
   C. Early Chicago Blues
   D. Slave songs from prior to the Civil War

4. Identify two instruments that Al Jarreau imitates in this program.

_____

5. Define vocalese.

_____

_____

_____

_____

## 6d. LESSON QUIZ: BLUES—COUNTRY TO CITY

1. Which of the following artists are featured prominently on Blues: Country To City?
   A. Bobby Bland and B.B. King
   B. Bo Diddley and Lightnin' Hopkins
   C. Sonny Terry and Brownie McGhee
   D. Bessie Smith and Ma Rainey

2. Which of the following statements best describes the basic musical feature or features of blues structure?
   A. Call and response between singer and instrument
   B. A blues scale and a twelve bar bass repeating rhythmic pattern
   C. The feelings of blues musicians
   D. The words of blues songs

3. Identify two differences between country blues and city blues.

## LESSON 7. FEEDBACK

In all acts of communication, it is important that those who want to say something have information that answers the following questions:

1. Am I being heard, or is my message being received?
2. Am I being understood?
3. Am I being accepted?

The responses to these questions are called feedback messages. Verbal and nonverbal forms of feedback are an important and highly visible part of African and black American communication. This emphasis is quite evident in church and religious ceremonies, music, and conversation.

**Objective**

Students will be able to recognize and identify examples of feedback in a given videotaped segment.

**Materials**

*FROM JUMPSTREET* (select from the following)

- # 2. Gospel and Spirituals
- # 4. The West African Heritage
- #13. The Source of Soul

*HANDOUTS*

- 7a. Feedback Exercise
- 7b. Notes on Feedback
- 7c. Viewing Guide on Feedback
- 7d. Lesson Quiz: Feedback

**Time**

2-3 class periods

**Procedures**

1. Distribute to students Handout 7a. Feedback Exercise on which they are directed to read three statements and prepare to discuss the elements that are common to all three. After discussing examples, explain to the class that whether by *smoke signals, drumbeats,* or *electronic equipment,* in each case, one person needs to get a message to another. Each knows that communication has taken place when a response has been made.
2. Distribute to students and discuss Handout 7b. Notes on Feedback. Explain to students that one of the most important elements in the communication process is feedback. Feedback has been described as *visible* and *audible* reactions from a receiver. Feedback to the sender can affect the sender of a message in many ways. Feedback can include yawning, staring attentively, looking out of the window, nodding approval, laughter, applause, a smile, a murmur of agreement or a violent shake of the head. Feedback can be positive or negative, that is, it can agree or disagree with the sender.
3. Select a From Jumpstreet program from those listed under materials, and distribute to students Handout 7c. Viewing Guide on Feedback prior to showing the program. The Guide requires students to note four examples of feedback during the program. After viewing, discuss students' observations.
4. A Lesson Quiz (Handout 7d) is provided to evaluate student mastery of this objective. This evaluation might be extended to include a discussion of those gestures and movements that might accompany some of the verbal feedback statements. For example, students could participate in mini-dramas or role playing situations in which these statements are the response to statements made by students or teacher. Class members might observe the role playing and identify all examples of nonverbal feedback.

## 7a. FEEDBACK EXERCISE

**Directions:** Read the statements below and write down the elements that are common to all three.

1. On a high butte, a Comanche Indian throws wet twigs and leaves on a fire and holds an antelope skin over the rising smoke. Puffs of smoke float upward in a pattern. Miles away, hunters of the tribe observe the signal and wave in the direction of a buffalo herd that is changing its grazing ground.
2. In the depths of a rain forest in Africa, drum-like sounds come from a hollowed log. Miles away, another drummer repeats the drumbeat and passes it on.
3. A teacher gives a lecture and follows it up with a test.

*Common Elements:*

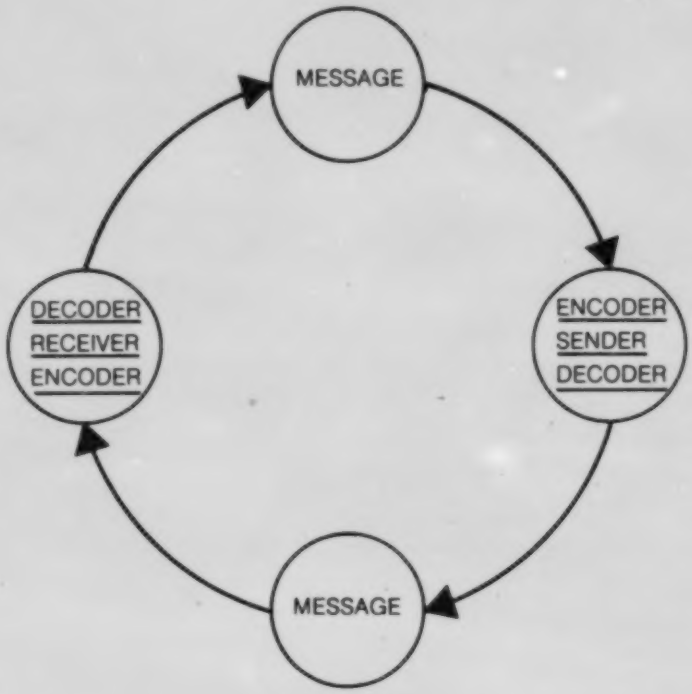
## 7b. NOTES ON FEEDBACK

Feedback is a way of helping another person to consider changing his behavior. It is communication to a person (or a group) which gives that person information about how he affects others. As in a guided missile system, feedback helps an individual keep his behavior on target and thus better achieve his goals.

*Some criteria for useful feedback:*

1. *It is descriptive rather than evaluative.* By describing one's own reaction, it leaves the individual free to use it or not. By avoiding evaluative language, it reduces the need for the individual to react defensively.
2. *It is specific rather than general.* To be told that one is "dominating" will probably not be as useful as to be told that "just now when we were deciding the issue you did not listen to what others said and I felt forced to accept your arguments or face attack from you."
3. *It takes into account the needs of both the receiver and giver of feedback.* Feedback can be destructive when it serves only our own needs and fails to consider the needs of the person on the other end.
4. *It is well-timed.* In general, feedback is most useful at the earliest opportunity after the given behavior (depending, of course, on the person's readiness to hear it, support available from others, etc.).
5. *It is checked to insure clear communication.* One way of doing this is to have the receiver try to rephrase the feedback he has received to see if it corresponds to what the sender had in mind.
6. When feedback is given in a group, both giver and receiver have the opportunity to *check the accuracy of the feedback with others in the group.* Is this one person's impression or an impression shared by others?

Feedback, then, is a way of giving help. It is a corrective mechanism for the individual who wants to learn how well his behavior matches his intentions, and it is a means for establishing one's identity – for answering: Who am I?




SENDER: The person who begins the communication with a message.

ENCODER: The mechanism in the brain that changes the message into a signal.

SIGNAL: The encoded message that is being sent or transmitted.

DECODER: The mechanism that converts the message carried by the signal so that it closely resembles the sender's original message.

RECEIVER: The person who receives the signal and decodes it back into a message. (feedback)

Both parties, the sender and the receiver, may be called interpreters because each is constantly decoding the signals of the other.

Feedback is a continuous, circular flow. Feedback is represented by the arrows forming the full circle.

## 7c. VIEWING GUIDE ON FEEDBACK

**Directions:** While watching the From Jumpstreet program your teacher has selected, make four different observations in which you specifically identify the presence of feedback.

For each observation:

a. Describe the setting and participants.
b. Identify the participants
c. State the topic of conversation
d. Describe the feedback behavior observed.

*OBSERVATION 1:*

a. Setting _____

b. Participants _____

c. Topic _____

d. Feedback _____

*OBSERVATION 2:*

a. Setting _____

b. Participants _____

c. Topic _____

d. Feedback _____

*OBSERVATION 3:*

a. Setting _____

b. Participants _____

c. Topic _____

d. Feedback _____

*OBSERVATION 4:*

a. Setting _____

b. Participants _____

c. Topic _____

d. Feedback _____

## 7d. LESSON QUIZ: FEEDBACK

**Directions:** Below is a list of statements. If the statement provides feedback, put an "F" in the space provided. If the statement is not a feedback statement, put an "X" next to it.

_____ 1. I can hear you knocking, but you can't come in.

_____ 2. My name is Alice Jones.

_____ 3. OK, OK, I'm coming.

_____ 4. Teacher, here's my test.

_____ 5. I don't understand.

_____ 6. What did you say?

_____ 7. Come again with that?

_____ 8. I got ya, man.

_____ 9. I dig.

_____ 10. Tomorrow is Friday.

## LESSON 8. DEBATE

Many arguments have been put forth regarding the role and importance of Blacks in the film, theater and recording industries. Two programs in the From Jumpstreet series specifically address these issues and may be used as the starting point of a unit on debate.

**Objective**

Students will select and research a debate position on a given topic, will participate in a debate, and will use the Franklin Judging Form to evaluate debates they witness.

**Materials**

*FROM JUMPSTREET*

- # 8. Black Music in Theater and Film
- #11. Black Influence In The Recording Industry
- #12. Rhythm and Blues

*HANDOUTS*

- 8a. Debate Information Sheet
- 8b. Franklin Judging Form
- 8c. Debate Selection Form

**Time**

8-10 class periods

**Procedures**

1. Distribute to students and discuss Handouts 8a & b. Debate Information Sheet and Judging Form.
2. When students are acquainted with the general concept of a debate, divide the class into several teams and distribute the Debate Selection Sheet (Handout 8a) which contains a choice of three debate topics and a bibliography for each topic. Each student group should select a topic.
3. Over a period of three days, show the programs identified under Materials, encouraging all students to take notes on each program, as they will be evaluating those debates in which they do not directly participate.
4. Provide class time for each team to organize itself and to prepare its presentation. Additional research can be assigned as homework.
5. Review the Franklin Judging Form before a debate is presented.

## 8a. DEBATE INFORMATION SHEET

*Debate*

A debate is a series of formal spoken arguments for and against a definite proposal. In debating, the same number of persons speak for each side. They have the opportunity to reply directly to opposing speakers. Affirmative and negative speakers alternate, and all speeches are limited in time.

*Propositions*

A proposition is a carefully worded statement which makes the positions of both the affirmative and negative sides clear. Propositions should be:

a. Appropriate to the knowledge and interest of the speakers and the audience.
b. Debatable, that is, not obviously true or false.
c. Phrased in the affirmative.
d. Restricted to contain only one idea.
e. Worded clearly.

*Analysis*

Once the topic has been chosen and the proposition written, research of the subject must begin. In the process of analysis the debaters study their subject, define its terms and survey all the arguments for and against it. The arguments are narrowed to the points that the affirmative can say "Yes" and the negative can say "No." After the issues have been determined and the evidence selected, the next step is to prepare to answer the arguments and evidence of the other team. This step prepares the debaters for their *rebuttals*.

*Form*

Constructive Speeches – Eight minutes each

1. First Affirmative
2. First Negative
3. Second Affirmative
4. Second Negative

Rebuttal Speeches – Four minutes each

1. First Negative
2. First Affirmative
3. Second Negative
4. Second Affirmative

*Decision*

One or more judges listen to the debaters. The judges decide who has presented the most convincing arguments and vote for that team. The team that has the most votes wins the debate.

## 8b. FRANKLIN JUDGING FORM

Debate _____

_____

Affirmative Team_____ Negative Team_____

**Directions:** List the affirmative arguments on the left side of the page and the negative arguments on the right. Cross off the arguments destroyed by the opposition. The decision should go to the team who has the most arguments remaining.

| *AFFIRMATIVE* | *NEGATIVE* |
| --- | --- |
| | |

Evaluator _____

## 8c. DEBATE SELECTION FORM

**Topics**

1. Resolved, that minstrel shows were detrimental to the image of black people.
2. Resolved, that Blacks who played stereotyped roles in films during the 1920s and 1930s diminished their dignity.
3. Resolved, that Blacks were the first people to perform rock and roll.

## LESSON 9. INTRODUCTION TO PERSUASION

Persuasion is a ubiquitous and important aspect of American culture. It is used to sell products, elect political leaders, promote involvement in social and political movements, encourage human advancement and development, promote religion, end injustice, etc.

Techniques of persuasion have always been important among black Americans, and music by black Americans has often been an important vehicle for these techniques. For example, spirituals often expressed a desire for freedom from bondage. An example of a contemporary song written specifically to persuade is Stevie Wonder's "Happy Birthday," a tribute to Reverend Martin Luther King, Jr., and part of a continuing campaign to have Reverend King's birthday declared a national holiday. Numerous examples of this type of music are incorporated throughout From Jumpstreet. Several specific examples are suggested for use in this lesson.

**Objective**

Students will categorize the persuasive nature of songs according to Maslow's Hierarchy of Needs.

**Materials**

*FROM JUMPSTREET* (select from the following)

\# 2. Gospel and Spirituals
Segment 2 in which Oscar Brown, Jr. performs "In Da Beginning"
and
Segment 6 in which The Mighty Clouds of Joy perform "If God Is Dead"

#10. Soul
Segment 6 in which Oscar Brown, Jr. performs "Brown Baby"

#13. The Source of Soul
Segment 7 in which Oscar Brown, Jr. performs "Bid 'Em In"

*HANDOUTS*

9a. Maslow's Hierarchy of Needs
9b. Viewing Guide on Persuasion
9c. Lyrics to "Brown Baby"

*RECORDING*

*Hotter Than July* (Stevie Wonder) Tamla T 373
Side 2 Band 5 ("Happy Birthday")

**Time**

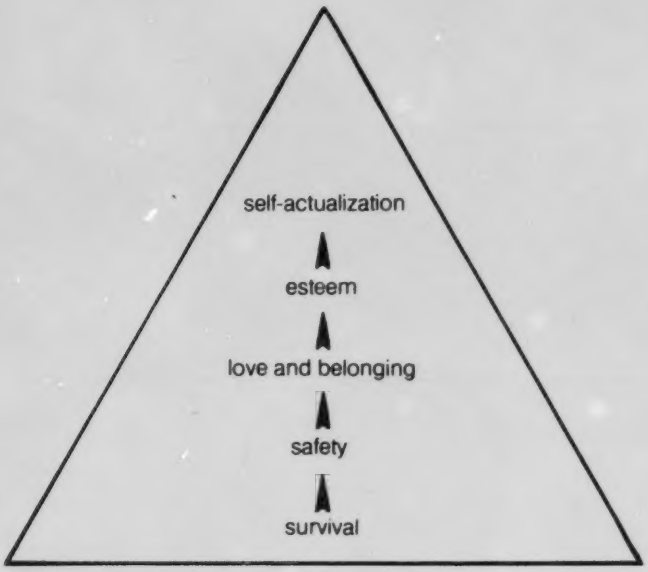
1-2 class periods

**Procedures**

1. Distribute to students and discuss Handout 9a. Maslow's Hierarchy of Needs, and Handout 9b. Persuasion Viewing Guide. The Viewing Guide requires students to categorize the persuasive elements of each segment they view according to the type of needs to which it appeals. It should be used in conjunction with screening and listening activities.
2. Play Segment #6 of "Soul" in which Oscar Brown, Jr. performs "Brown Baby." Assist students to categorize this song on their viewing guide. Handout 9c provides the text of this song. Discuss with students how this song appeals to peoples' needs for esteem and self-actualization.
3. First, play a recording of Stevie Wonder's "Happy Birthday" and then play the video segment of Oscar Brown, Jr. performing "Bid 'Em In" (Segment 7, The Source of Soul). With students, analyze these two songs for the types of persuasive techniques used and for the needs to which they appeal. (Note: If the recording is not available, "Bid 'Em In" alone can be analyzed.)

   This analysis can be extended to songs that concern religion, using some or all of the following material: Gospel and Spirituals (Segment 2 in which Oscar Brown, Jr. performs "In Da Beginning," a song sermon based on Genesis, and Segment 6 in which The Mighty Clouds of Joy perform "If God Is Dead") and a recording of the spiritual "Steal Away."

## 9a. MASLOW'S HIERARCHY OF NEEDS*




This model was developed by psychologist Abraham Maslow as a means of explaining the things that persuade and motivate people. Each need level is a higher (less basic) need than the one on the level below.

The *survival level* represents the most basic human needs (food, shelter, clothing). The *safety level* concerns humans' need for a sense of well being. The *love and belonging level* represents a need for inclusion. The *esteem level* indicates that people need to feel they have value in others' eyes. The *self-actualization level* refers to human need to achieve desired life goals.

*Maslow, Abraham. *Motivation and Personality.* New York: Harper and Row, 1970.

## 9b. VIEWING GUIDE ON PERSUASION

**Directions:** As you watch selected segments of From Jumpstreet, you will notice a number of songs that have strong elements of persuasion. Maslow's Hierarchy of Needs is listed on the left side of the chart below. On the right side, enter titles of specific songs in a particular segment that you think appeal to a particular need. Songs may be entered in more than one category.

| *HIERARCHY OF NEEDS* | *EXAMPLES* |
|---|---|
| Survival | |
| Safety | |
| Love and Belonging | |
| Esteem | |
| Self-actualization | |

## 9c. LYRICS TO BROWN BABY

by Oscar Brown, Jr.

Brown Baby, Brown Baby
As you grow up
I want you to drink from the plenty cup
I want you to stand up tall and proud
I want you to speak up clear and loud
Brown Baby.

Brown Baby, Brown Baby
As years roll by
I want you to go with your head held high
I want you to live by the justice code
I want you to walk down the freedom road
Brown Baby.

Now lie away, lie away sleeping
Lie away here in my arms
While your daddy and your mama protect you
And keep you safe from harm.

Oh, you little Brown Baby, Brown Baby
It makes me glad
That you will have things I have never had
When out of men's hearts all the hate is hurled
You're going to live in a better world
Brown Baby.

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## LESSON 10. PERSUASIVE SPEECHES

The persuasive speaker attempts to arouse his audience by using motivational and colorful language. Two segments of From Jumpstreet which contain excellent examples of persuasive techniques are "Gospel and Spirituals" and "The Source of Soul."

**Objective**

Students will deliver a persuasive speech.

**Materials**

*FROM JUMPSTREET*

#13. The Source of Soul
# 2. Gospel and Spirituals

*HANDOUTS*

10a. Examples of Persuasive Situations
10b. Viewing Guide on Persuasion
10c. Lyrics to "Bid 'Em In"
10d. Speech Preparation Guidelines
10e. Speech Performance Scale

**Time**

5-6 class periods

**Procedures**

1. On the day prior to viewing, discuss with students instances in which they have listened to speakers and been persuaded to do something as a result of what the speaker had to say. If students cannot give examples, Handout 10a suggests several plausible situations, e.g., a student selling magazine subscriptions door-to-door, a young man trying to get a date, etc. Later in the lesson, students will be asked to select a topic from this list on which to develop their own persuasive speech.

   Discuss and list what qualities are likely to make the person effective in each situation. Which qualities are common to all persuasive situations?
2. Just before showing "The Source of Soul," distribute 10b. Viewing Guide on Persuasion. Students should be directed to pay particular attention to Segment 7, in which Oscar Brown, Jr. performs "Bid 'Em In," and to answer the Viewing Guide questions in writing immediately following viewing. The tape might be stopped immediately following this segment (approximately 17½ minutes) or shown through to the end. Discuss students' Viewing Guide responses.
3. Distribute the lyrics to "Bid 'Em In" (Handout 10c) to students. Discuss the style and tone of the work. Point out expressions in the speech which are persuasive. Discuss how gestures and other nonverbal aspects of communication add to the persuasive quality of a speech. Have students role play an auctioneer using common items.
4. Prior to assigning students to select a topic from Handout 11a on which they will deliver a 2-minute persuasive speech, review Speech Preparation Guidelines (Handout 10d). To evaluate students' mastery of this objective, the Performance Scale (Handout 10e) may be used.

**Additional Activities**

1. Have students view "Gospel and Spirituals." Discuss the nature of the messages in the music of the slaves. Suggest possible topics for persuasive speeches from the messages.
2. Have students study Oscar Brown's delivery of "In Da Beginning." Several students might be asked to deliver sermons employing techniques and gestures similar to those used by Oscar Brown.

## 10a. EXAMPLES OF PERSUASIVE SPEECHES

1. A student selling magazine subscriptions door-to-door.
2. A politician delivering a speech on job criteria to a labor organization.
3. A college coach attempting to recruit the number one high school athlete.
4. A cheerleader speaking at a pep assembly when the school's sports teams are in last place.
5. A teacher trying to convince students that learning to write is very beneficial.
6. A minister delivering a sermon.
7. A young man trying to get a date.
8. A high school student trying to convince the principal to get a soda machine for the student cafeteria.

## 106. VIEWING GUIDE ON PERSUASION

**Directions:** In "The Source of Soul" you will see Oscar Brown, Jr. perform "Bid 'Em In," a song in which Brown adopts the role of a slave auctioneer. Immediately following viewing, answer the questions below.

1. Did the speaker know a great deal about his subject? How do you know?

2. To what type of an audience was he speaking?

3. Was the speech appropriate for the occasion? Why or why not?

4. What was the purpose of the speech?

5. What evidence was there that the speaker had carefully researched his subject?

6. What evidence was there that the speaker had organized his material?

7. Did the speaker adequately introduce and conclude his speech?

8. Was the speaker's voice full of life and did it have variety?

9. How would you rate the speech?

10. What other characteristics did you notice?

## 10c. LYRICS TO "BID 'EM IN"

by Oscar Brown, Jr.

Bid 'em in...Get 'em in...
That sun is hot; plenty bright
Let's get down with business and get home tonight.

Bid 'em in...Get 'em in...
Auctioning slaves is a real high art
Bring that young girl Roy, she's good for a start.

Bid 'em in...Get 'em in...
Now here's a real bargain, about fifteen,
Her great grandmammy was a Dahomey queen.
Just look at her face, she sure aint homely,
Like Sheba of the Bible, she's black and comely.

Bid 'em in...Get 'em in...
I'm gonna start at 3, can I hear 3
Step up, just get a good look you'll see.
I know you'll want her once you've seen her.
She's young and bright and will make a darn
good breeder.

Bid 'em in...Get 'em in...
She's good in the field, she can sew and cook.
Strip her down Roy, let the gentlemen look.
She's full up front and out in behind.
Examine her teeth, you've got her mind.

Bid 'em in...Get 'em in...
There's a bidder, 3 for my man who's 50,
$350 $325, can I hear $350.
Your money aint earning you much in the bank.
Turn her around Roy, let him look at her flanks.

Bid 'em in...Get 'em in...
$350, I'm looking for 4
$400 is a bargain sure.
4 is a bid, $450, 5, $500 dollars, now look alive.

Bid 'em in...Get 'em in...
Don't mind them tears, that's one of her tricks.
$550 is a bid and I won't say 6.
She's healthy, strong and fully equipped.
She'll make a fine lady's maid when she's
properly whipped.

Bid 'em in...Get 'em in...
6, $650 Don't be slow 7 is a bid
I'm gonna let her go.
At 7 she's going, going, gone.
Pull her down Roy, bring the next one on.
Bid 'em in...Get 'em in.
Bid 'em in...

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## 10d. SPEECH PREPARATION GUIDELINES

**Choosing a Subject**

In choosing a subject, be guided by these points:

1. Consider yourself. Choose a topic about which you know a great deal or in which you feel a vital interest and a desire to know more.
2. Consider your audience. Choose a subject in which your listeners are interested or in which you are sure you can make them take an interest.
3. Analyze the occasion. Be sure that your subject is in good taste for the particular time and place. After you have chosen a topic, select one phase of it to develop. Anyone can speak on a general topic, but only an authority can deal with a carefully limited subject.

**Deciding on a Purpose**

To persuade. Here you give the why (or reasons), with the aim of getting your listeners to do something.

**Collecting Material**

1. Your own knowledge. Use those points of which you are absolutely sure; check those on which your information is limited.
2. Other people. Consult authorities; ask them intelligent questions; make notes of their replies.
3. Observation and experimentation. Wherever possible, check your information by actual observation or experimentation.
4. Supplement the preceding sources by reading original source material.

**Organizing Material**

Organize your material into general statements (those that must be explained, described, or proved) and supporting statements (those which explain, describe, or prove the general statements).

**Making an Outline**

Arrange the materials for your speech into an outline by making two general statements into the main points and the supporting statements into subheads.

**Planning the Introduction and the Conclusion**

After organizing the body of your speech by outlining it, you will need to plan carefully for the opening and closing parts. An interest-catching beginning is extremely important.

**Rehearsing**

When most of the preparation has been completed, begin to rehearse your speech. Make sure that you know what you want to say and how you want to say it.

## 10e. SPEECH PERFORMANCE SCALE

Speaker: Rater:

Subject Date:

Type Time: Start____

Stop____

| *CRITERIA* | *RATING (5-1)* |
|---|---|
| 1. Voice (volume, quality, rate, pitch) | _____ |
| 2. Articulation (intelligibility) | _____ |
| 3. Physical activity (posture, gestures, eye contact, facial expression) | _____ |
| 4. Language (structure, clarity, word selection) | _____ |
| 5. Ideas (purpose, selection, support, development, originality) | _____ |
| 6. Organization (unity, order) | _____ |
| 7. Audience interest | _____ |
| General Effectiveness | _____ |

KEY
5 – Excellent
4 – Above average; very good
3 – Average, good
2 – Below average
1 – Failure

## LESSON 11. SPEECH DELIVERY

Speech delivery techniques are important because no matter how well a speech is planned and put together, it loses its effectiveness if delivery is poor. Thus, this lesson should follow one on speech organization that includes an assignment to deliver a speech.

From Jumpstreet, with its emphasis on oral communication, is an excellent vehicle for illustrating effective delivery techniques as well as their benefits.

**Objective**

Students will be able to identify different methods of speech delivery as well as speech delivery techniques.

**Materials**

*FROM JUMPSTREET*

#13 The Source of Soul
Segments 2 and 9 in which Oscar Brown, Jr. introduces and closes the program.
Segment 7 in which Oscar Brown, Jr. performs "Bid 'Em In."

# 8 Black Music in Theater and Film
Segment 3 in which L.O. Sloane's Jubilee Minstrels perform and discuss the minstrel tradition.

*HANDOUTS*

11a. Methods of Speech Delivery
11b. Verbal and Nonverbal Speech Delivery Techniques
11c. Viewing Guide on Speech Delivery Techniques
11d. Lyrics to "Bid 'Em In"
11e. Lesson Quiz: Speech Delivery

**Time**

2-3 class periods.

**Procedures**

1. Distribute and discuss Handouts 11a and b, Methods of Speech Delivery and Verbal and Nonverbal Speech Delivery Techniques.
2. Show The Source of Soul through Segment 2 in which Oscar Brown, Jr. introduces the content of the program, directing students to fill out the Viewing Guide on Speech Delivery Techniques, Handout 11c, as they view.
   Discuss students' Viewing Guide responses as well as the following questions:
   - What kind of delivery do you think Oscar Brown uses?
   - What techniques of good speech delivery does he incorporate in his talk?
   - How was his nonverbal delivery exhibited?
   - Describe Oscar's eye contact, gesture, appearance, articulation, etc.
3. Distribute the lyrics to "Bid 'Em In" (Handout 11d) for students to study prior to continuing the program. Continue the tape through this segment, directing students to again use their Viewing Guides. Discuss students' responses as well as the differences between the written word and the performed word.
4. Show the minstrel sequence from "Black Music in Theater and Film" (Segment 3) where the dancers first perform and where L.O. Sloane speaks to viewers. Have students listen carefully to evaluate L.O. Sloane's delivery according to criteria in the handouts.
5. A Lesson Quiz (Handout 11e) is provided to help evaluate student mastery of this objective.

## 11a. METHODS OF SPEECH DELIVERY

*1. Reading from Manuscript*

This method is used frequently by high officials such as the president of a country. The disadvantage of this type of speech delivery is that the speaker often sounds as if he is reading and he frequently forgets to lift his eyes and make contact with his audience.

*2. Speaking from Memory*

This method of speaking is dangerous because the speaker may forget his speech and be unable to continue.

*3. Speaking Extemporaneously*

This kind of speaking does not mean speaking impromptu, without preparation. Extemporaneous speaking means that after preparing the speech, the speaker puts key ideas or words or the speech outline on index cards. As he speaks, he refers to these ideas to guide him as to what to say. The speech will then seem conversational and spontaneous. This is the most common, desirable, and effective kind of delivery.

*4. Impromptu Delivery*

This is the least effective kind of delivery because the speaker may ramble.

## 11b. VERBAL AND NONVERBAL SPEECH DELIVERY TECHNIQUES

### I. NONVERBAL SKILLS

*A. Appearance*

When appearing before an audience, the general visual impact of the speaker is very important. This impact or impression is determined by appearance, demeanor and dress. Wear appropriate dress for the specific occasion. Appropriate dress can be determined by the occasion, the location, and the audience, as well as by conferring with the director, coach or teacher.

*B. Eye Contact*

Speakers should maintain good eye-contact with the audience in order to exhibit confidence and to engage the audience. *Look directly at the audience. Don't be tied to your notes.* Shift attention from one area of the audience to another during the speech.

*Exercise:* Maintain eye-contact while reciting a memorized verse or nursery rhymes.

*C. Gestures*

Movement of parts of the body to transmit nonverbal signals is called gesturing. There are different types of gestures.

1. *The Locating Gesture* is used to indicate the physical location of an object or person, or to indicate the past, present or future. The following are verbal "locating" signals which have corresponding "nonverbal" gestures:
   a) there
   b) up
   c) down
   d) here
   e) away
   f) long ago

   *Exercise:* Use locating gestures for the underlined words while reading the following statements.
   a) You and you are here because we're all in this together.
   b) The assignment was due last week.
   c) We went deep down into the cellar of that old haunted house on Main Street.
   d) Here! Right here! This is the starting point.
   e) The entire family moved far, far away.
   f) It happened a long, long time ago.
2. The *Describing Gesture* is used to create an image in the minds of the audience. This gesture illustrates size, shape, number or texture.

   *Exercise:* Read the following sentences using appropriate describing gestures on words that are underlined.
   a) There is only one thing I want to remember.
   b) The painting had an oval shape like this.
   c) He had wild hair that stuck out in tight curls.
3. *The Whole Idea Signal* occurs when the hands, face or whole body are used to convey an entire idea.

   *Exercise:* Use whole idea signals to convey the following ideas.
   a) Go away!
   b) He's nuts.
   c) I'm worried.
   d) I don't know.
   e) I feel great.

### II. VERBAL SKILLS

*A. Articulation*

Articulation involves the movement of the tongue, lips, jaw and soft palate to modify the sounds which are made in the larynx or voice box. Meaning and good delivery depend on clear articulation. Be careful to avoid dropping final word sounds, omitting sounds in the middle of words, running words together, and substituting one sound for another.

*Exercise:* Articulate the following sentences:
   a. The cat is in the easy chair.
   b. My mother's brothers are visiting us.
   c. Take care of Ann's blank bank book.

*B. Projection*

Speak loudly enough to be heard. Volume and pitch are important. Take deep full breaths of air to amplify. Speak from the abdomen.

*Exercise:* Say the following sentence in a normal volume and at a normal rate:

"The big man went through the small door while the small man went through the big door."

Now say the same sentence in the following ways:
   a. Softly and at a normal rate.
   b. Softly and at a fast rate.
   c. Loudly and at a fast rate.
   d. Loudly and at a normal rate.

*C. Tone of Voice*

The tone of voice carries as much meaning as gestures. To determine the meaning of what is said the speaker can change tone when uttering a word.

*Exercise:* Pronounce "well" so that it may be interpreted to mean:
   a) "Go ahead, tell me more!"
   b) "I disapprove."

Pronounce "no" to mean:
   a) "Really, you don't say."
   b) "That's impossible" or "That's incredible."
   c) "I certainly will not."
   d) "That's funny."

Pronounce the following statements:
1) sadly 2) bitterly 3) angrily
   a) "He always wins."
   b) "Come here."
   c) "I'm tired."
   d) "I'm disgusted."

## 11c. VIEWING GUIDE ON SPEECH DELIVERY TECHNIQUES

*QUALITIES*

| NO | SOMETIMES | YES | |
|---|---|---|---|
| | | | 1. Does the speaker behave confidently? |
| | | | 2. Does the speaker stand straight while speaking? |
| | | | 3. Is the speaker's main idea easily understood? |
| | | | 4. Does the speaker pronounce words clearly? |
| | | | 5. Does the speaker make eye contact with the audience? |
| | | | 6. Are the speaker's gestures and other body movements natural and appropriate? |
| | | | 7. Is the rate at which the speaker speaks neither too fast nor too slow, too loud or too soft, etc.? |
| | | | 8. Does the speaker seem to be familiar with the subject? |

## 11d. LYRICS TO "BID 'EM IN"

by Oscar Brown, Jr.

Bid 'em in...Get 'em in...
That sun is hot; plenty bright
Let's get down with business and get home tonight.

Bid 'em in...Get 'em in...
Auctioning slaves is a real high art
Bring that young girl Roy, she's good for a start.

Bid 'em in...Get 'em in...
Now here's a real good bargain, about fifteen,
Her great grandmammy was a Dahomey queen.
Just look at her face, she sure ain't homely,
Like Sheba of the Bible, she's black and comely.

Bid 'em in...Get 'em in...
I'm gonna start at 3, can I hear 3
Step up, just get a good look you'll see.
I know you'll want her once you've seen her.
She's young and bright and will make a darn
good breeder.

Bid 'em in...Get 'em in...
She's good in the field, she can sew and cook.
Strip her down Roy, let the gentlemen look.
She's full up front and out in behind.
Examine her teeth, you've got her mind.

Bid 'em in...Get 'em in...
There's a bidder, 3 for my man who's 50,
$350 $325, can I hear $350
Your money aint earning you much in the bank.
Turn her around Roy, let him look at her flanks.

Bid 'em in...Get 'em in...
$350, I'm looking for 4
$400 is a bargain sure.
4 is a bid, $450, 5, $500 dollars, now look alive.

Bid 'em in...Get 'em in...
Don't mind them tears, that's one of her tricks.
$550 is a bid and I won't say 6.
She's healthy, strong and fully equipped.
She'll make a fine lady's maid when she's properly
whipped.

Bid 'em in...Get 'em in...
6, $650 Don't be slow 7 is a bid
I'm gonna let her go.
At 7 she's going, going, gone.
Pull her down Roy, bring the next one on.
Bid 'em in...Get 'em in.
Bid 'em in...

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## 11e. LESSON QUIZ: SPEECH DELIVERY

1. Name three types of delivery.

2. Which type is most effective? Why?

3. Describe two delivery techniques that deal with the way words are said.

4. Describe two delivery techniques that deal with how a speaker first presents himself to his audience.

5. Describe two delivery techniques that deal with the speaker's body movements.

6. Describe two delivery techniques that deal with subject matter.

# The Composition Dimension

LESSONS
12. Titling
13. Vocabulary Development
14. Descriptive Writing
15. Structure

## LESSON 12. TITLING

When students write essays, they all too often do not take the time to develop interesting and imaginative titles for their works, frequently labeling a composition "English" in spite of repeated reminders to do otherwise. Both the series title, From Jumpstreet, and the titles of individual programs, offer a resource from which a study of titling can be developed.

**Objective**
Students will prepare a summary of the key concepts in a given television program and will develop an alternative title for that program.

**Materials**
*FROM JUMPSTREET* (select from the following)
- # 3. Blues: Country To City
- # 4. The West African Heritage
- # 6. Dance to the Music
- # 9. Jazz Gets Blue
- #13. The Source of Soul

*HANDOUTS*
- 12a. Selected Titles
- 12b. Titling Viewing Guide

*OTHER*
- A selection of magazines

**Time**
2-3 class periods

**Procedures**
1. Prior to the first class period in which this lesson will be used, ask students to collect examples of interesting titles from magazines and to bring these to class. It may be necessary to distinguish between titles and headlines.
2. Begin the class by putting a number of provocative titles on the board, e.g., "The Invisible Illegal Aliens," "Giving Birth to Words," "Shooting A Chance," "The Metamorphosis of Man." Add to this, examples that students have brought in.
3. Using the sample titles, stimulate a discussion of titling with such questions as: What's in a title? What are effective means of attracting attention through a title? What is the relationship between a title and the text? Students should be led to understand that:
   a. Titles are used to attract attention.
   b. Titles are used to give information.
   c. Titles often summarize the key content of the text.
   d. Titles often reflect the point of view of the writer and the tone of the article.
4. At the conclusion of the period, distribute to students Handout 12a. Selected Jumpstreet Titles, in which students are asked to write a one or two sentence summary of what they think the program will be about based on its title and to select the program they would most like to see.
5. During the next class period, distribute to students Handout 12b. Titling Viewing Guide and show the program which students selected. The Viewing Guide requires students to take notes of the key concepts in the program, to develop at least three alternative titles for the program, and to select the one they like best, explaining why.
6. To evaluate students' mastery of this objective, Viewing Guides can be collected, or extended to requiring students to write a short essay based on their notes.

## 12a. SELECTED TITLES

**Directions:** Below are selected titles of programs in the television series From Jumpstreet. For each title, write a one or two sentence summary of what you think the program will be about. Circle the title of the program you would most like to see.

1. THE WEST AFRICAN HERITAGE

2. THE SOURCE OF SOUL

3. BLUES: COUNTRY TO CITY

4. JAZZ GETS BLUE

5. DANCE TO THE MUSIC

## 12b. TITLING VIEWING GUIDE

**Directions:** As you view a program in the television series From Jumpstreet, take notes below on the key concepts in the program. After viewing, complete the assignment at the bottom of the Guide.

1. Develop three new titles that might be used for this program.

2. Select the title you like best and write a one-paragraph essay on why you have selected it.

## LESSON 13. VOCABULARY DEVELOPMENT

When asked to define a word, students most often check the dictionary. Yet many words have meaning to particular groups of people well beyond their dictionary definitions. Also, many styles of black American music, for example blues, jazz, soul, gospel, are particularly difficult to define in one sentence. In fact, most of the programs in the From Jumpstreet series spend thirty minutes developing a definition of a particular style.

**Objective**

Students will write a four paragraph expository essay that defines a particular style of black American music.

**Materials**

*FROM JUMPSTREET* (select from the following)

- # 2 Gospel and Spirituals
- # 3 Blues: Country To City
- # 7 Jazz People
- #10 Soul

*HANDOUTS*

- 13a Formal Definitions
- 13b Viewing Guide on Definitions
- 13c Lesson Assignment: Definition

**Time**

2-3 class periods

**Procedures**

1. Explain to the class that writers must choose language that conveys meaning clearly in order to be understood. Most of the words we use have formal definitions or are easy to define in a few words. The use of formal definitions is described in Handout 13a. Using this method as a guide, students can develop formal definitions for other everyday words.
2. Some words, however, have several meanings, each appropriate to a particular context and sometimes only meaningful to a particular group of people. Many terms also are more difficult to define in a few words. An example of such a term is "the blues." If students were to write an essay titled, "When Do You Sing The Blues?" it would be necessary to define the term early in the essay in order to avoid vagueness and ambiguity.
3. Distribute to students Handout 13b. Viewing Guide on Definitions, which requires students to take notes while viewing a program on concepts that define the style of music in a selected program.
4. Following viewing, elicit from students a definition of the style, emphasizing precise use of language.
5. To evaluate students' mastery of this objective, show the program "Blues: Country To City," assigning as homework Handout 13c, which directs students to write a four paragraph essay entitled, "When Do You Sing the Blues?" and specifies how the essay is to be organized.

## 13a. FORMAL DEFINITIONS

A formal definition makes the writer sum up in one brief, exact statement the meaning of a key term. A formal definition first places the term in a class, or general category. It thus tells us what kind of thing we are defining. It then narrows the choice by giving us the distinctive feature of what we are defining. It thus sets it apart from other things of the same kind. For example, a quarter (specific term) is a type of *coin* (general category) in the U.S. Currency that is one fourth the value of a dollar, equal to 25 cents. Blue jeans (specific term) are a type of *pants* (general category) generally made of *denim* (distinctive feature).

Define the following terms:

1. Orange

2. Textbook

3. Pencil

4. Rhode Island

## 13b. VIEWING GUIDE ON DEFINITIONS

**Directions:** As you watch a given Jumpstreet program, write down in the space below all statements that are used to define the style of music being discussed.

## 13c. LESSON ASSIGNMENT: DEFINITIONS

**Directions:** Write an essay titled "When Do You Sing The Blues?" in which you explain, early in the essay what you mean by the blues.

The essay should be organized as follows:

(a) *Introductory paragraph* – a statement of your purpose.
(b) *Paragraph two* – a definition of the blues.
(c) *Paragraph three* – examples of situations in which people have the "blues."
(d) *Concluding paragraph* – summary of key points mentioned in earlier paragraphs.

## LESSON 14. DESCRIPTIVE WRITING

Descriptive writing reflects a person's response to the impression the world makes on his senses. On many occasions the student will be required to respond to situations by giving his perceptions of what he is seeing or experiencing. In "Dance To The Music," the student will see how the dancers are able to respond to the rhythm of the music and will have the opportunity to translate impressions into vivid descriptions.

**Objective**

Students will write a descriptive composition on an assigned topic.

**Materials**

*FROM JUMPSTREET*

#3. Blues: Country To City
#6. Dance To The Music

*HANDOUTS*

14a. Descriptive Writing
14b. Descriptive Writing Samples

**Time**

4-5 class periods

**Procedures**

1. Distribute to students Handouts 14a and b. Descriptive Writing and Descriptive Writing Samples. Review with students the definition, purposes and elements of descriptive writing, using the three writing samples in the handout for clarification. In particular, Sample #1 illustrates organization of details, choice of language, creation of mood and variations in sentence patterns. Sample #2 illustrates an objective description and Sample #3 a subjective description.
2. Have students write or discuss an objective description of an object or person in the classroom. As the students write the descriptions have them list the object's or person's physical characteristics. Discuss the description with the students. Next have students write or discuss a *subjective* description of the same object. Follow the same procedures as with the objective description.
3. Have the students write or discuss a description of one of the latest dances. Discuss the notion that dance may be viewed as a physical description of music.
4. Before playing the videotape "Dance To The Music," direct students to take note of the following descriptive elements: stage design, costumes, body movements of the dancers, and the rhythm of the music.
5. After the tape has been shown, ask students to describe particular elements of description that they noticed in the tape.
6. To evaluate students' mastery of this objective, assign a one paragraph description of a particular element of "Dance To The Music." Several descriptions should be read aloud and critiqued by members of the class.

*Additional Activities*

1. Have several students create dances similar to those performed in "Dance To The Music." Students should describe their dances to their classmates.
2. Have students view "Blues: Country To City" and write a description of the blues from the information given or have them describe what it feels like to be blue.
3. Have students listen to "Seventh Son" (Segment 3 in "Blues: Country To City") and write a description of the character, the Seventh Son.

## 14a. DESCRIPTIVE WRITING

**Definition and Purpose**

– Descriptive writing presents qualities of a person, a place or an object.

– Descriptive writing can be objective or subjective.

*Objective description* is factual; it presents an object as the senses perceive it. The purpose of the objective description is to give physical characteristics which identify a person, place or object.

*Subjective description* reflects the writer's imagination and personal responses to a person, place or object. The purpose of a subjective description is to give the reader or listener an experience in sensation, allowing the reader to share in the writer's emotional experience.

**Elements of Descriptive Writing**

– *Organized details* – Organization of details to provide order and clarity is important in descriptive writing. The details may be arranged chronologically, as they happen in time, topically, one topic or item after the other, or spatially, as they would appear to the eye in space (one place after another).

– *Choice of Language* – The writer's choice of language should produce clear, colorful pictures in the mind of the reader.

*Concrete words* can be used to appeal to the physical senses and to create mental images.

*Repetition of ideas* or words can be used to create images.

*Figurative language* can be used to supply images already presented in literal terms.

– *Creation of Mood* – Effective description not only creates imates but also establishes moods. Instead of merely describing a mood, the writer can use words to creates images but also establishes moods. Instead of merely describing a mood, the writer can use words to

– *Variation of Sentence Patterns* – Changes in the length and complexity of sentences allow the writer to vary the pace of his writing.

## 14b. DESCRIPTIVE WRITING SAMPLES

*Sample #1*

Esther's hair falls in soft curls about her high-cheek-boned chalk-white face. Esther's hair would be beautiful if there were more gloss to it. And if her face were not prematurely serious, one would call it pretty. Her cheeks are too flat and dead for a girl of nine. Esther looks like a little white child, starched, frilled, as she walks slowly from her home towards her father's grocery store. She is about to turn in Broad from Maple Street. White and black men loafing on the corner hold no interest for her. Then a strange thing happens. A clean-muscled magnificent, black-skinned Negro, whom she had heard her father mention as King Barlo, suddenly drops to his knees on a spot called the Spittoon. White men, unaware of him, continue squirting tobacco juice in his direction. The saffron fluid splashes in his face. His smooth black face begins to glisten and to shine. Soon, people notice him, and gather round. His eyes are rapturous upon the heavens. Lips and nostrils quiver. Barlo is in a religious trance. Town folks know it. They are not startled. They are not afraid. Some beg boxes from the grocery stores. From ol' McGregor's notion shop. A coffin-case is pressed into use. Folks line the curb-stones. Businessmen close shop. And Banker warply parks his car close by. Silently, all await the prophet's voice. The sheriff, a great florid fellow whose leggins never meet around his bulging calves, swears in three deputies. Bottles, five fingers full of shine, are passed to those who want them. A couple of stray dogs start a fight. Old Goodlow's cow comes flopping up the street. Barlo, still as an Indian fakir, has not moved. The town bell strikes six. The sun slips in behind a heavy mass of horizon cloud. The crowd is hushed and expectant. Barlo's under jaw relaxes, and his lips begin to move.

From: *Cane* by Jean Toomer

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*Sample #2*

Far out in the country there was an old Negro woman with her head tied in a red rag, coming along a path through the pinewoods. Her name was Phoenix Jackson. She was very old and small and she walked slowly in the dark pine shadows, moving a little from side to side in her steps, with the balanced heaviness of lightness of a pendulum in a grandfather clock. She carried a thin, small cane made from an umbrella, and with this she kept tapping the frozen earth in front of her. This made a grave and persistent noise in the still air, that seemed meditative like the chirping of a solitary little bird.

She wore a dark striped dress reaching down to her shoe tops, and an equally long apron of bleached sugar sacks, with a full pocket: all neat and tidy, but every time she took a step she might have fallen over her shoelaces, which dragged from her unlaced shoes. She looked straight ahead. Her eyes were blue with age. Her skin had a pattern all its own of numberless branching wrinkles and as though a whole little tree stood in the middle of her forehead, but a golden color ran underneath, and the two knobs of her cheeks were illumined by a yellow burning under the dark. Under the red rag her hair came down on her neck in the frailest of riggets, still black, and with an odor like copper.

From: "A Worn Path" in *A Curtain of Green and Other Colors* by Eudora Welty.

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*Sample #3*

Ghanian Dance "Salamatu Bansa" – Movement 1

To begin, the dancers stand in a line or a wide circle with bodies bent in a downward curved position and hands crossed. With bodies still bent, dancers move forward, coming down on the right foot on Beat 1, dragging the left foot to a position near the right foot on Beat 2. Simultaneously the right hand is pushed forward, cupped with palm up as if holding a banana, and the left hand is gently pushed across the body with palm down. Hands should criss-cross around the elbow.

While counting 1 2, 1 2, continue these movements until set and natural, remembering to bend while doing the foot motions.

From: *From Jumpstreet: Guide to Use In Secondary Schools* by Vada E. Butcher, Toby H. Levine and James A. Standiter. Washington: WETA-TV. Used with permission.

## LESSON 15. STRUCTURE

A writer needs a fairly specific idea of the entire product being written before beginning to write. Each of the Jumpstreet programs has a very definite structure which may be used to illustrate this concept. Each opens with an introduction by Oscar Brown, Jr., is developed through the use of the musical examples and theme of the program, and concludes with a narrative by Oscar Brown. Specific songs in the programs also may be analyzed to develop the concepts inherent in composition structure.

**Objective**

Students will be able to analyze the structure of a television program in terms of standard composition structure.

**Materials**

*FROM JUMPSTREET*

#10. Soul

*HANDOUTS*

15a. Diagram of a Composition

15b. Viewing Guide on Structure

**Time**

2-3 class periods

**Procedures**

1. Using Handout 15a as a guide, review with students the structure of a composition.
2. Distribute to students Handout 15b. Viewing Guide on Structure prior to introducing the program "Soul." Two major musical compositions are included in this program: "Brown Baby" (Segment 6) and "You Are The Sunshine Of My Life" (Segment 8). The lyric of each song is a complete structure which students should analyze on their Viewing Guides. More than one viewing of each segment may be necessary for students to complete their charts.
3. As indicated earlier, each full program also illustrates the basic elements of structure. Play the complete "Soul" program, requiring students to list specific points that illustrate the structure of the program. From discussion with students, diagram the structure of the program on the board.
4. To evaluate students' mastery of this objective, distribute a short essay and ask students to diagram its structure using the information presented in Procedure 1 as a guide.

## 15a. DIAGRAM OF A COMPOSITION

*INTRODUCTION*

1. introduces the subject.
2. presents a thesis statement.
3. gives a suggestion of the order of ideas.
4. gets the reader's interest.
5. presents a point of view.

*MIDDLE PARAGRAPHS*

1. present evidence to support the thesis.
2. contain a topic sentence.
3. contain transitional techniques.
4. may be developed through details, examples, definition, classification, comparison, contrast, or cause and effect.

*CONCLUSION*

1. may stress the final point of the main discussion.
2. may present a discover or theory.
3. may present an answer.
4. may summarize.
5. may present a solution.

## 15b. VIEWING GUIDE ON STRUCTURE

**Directions:** On the diagram below, chart the structure of a Jumpstreet segment by writing down specific events or statements.

*INTRODUCTION*

For each item under development, note whether the statement represents:
A. a detail
B. an example
C. a definition
D. a classification
E. a comparison or contrast
F. an example of cause and effect

*DEVELOPMENT*

*CONCLUSION*

# The Theatrical Dimension

LESSONS
16. Vocal Nuance
17. Interpretation
18. Tone
19. Literary and Dramatic Tone
20. Elements of Costume Design
21. Costume Design

## LESSON 16. VOCAL NUANCE

Nonsense syllables such as "doo-wop," "oh-oh," etc., unconsciously creep into everyday speech. But more importantly, if one can communicate an idea or an emotion using nonsense syllables or nonsense words, one will communicate more effectively a text of "real words."

**Objective**

Students will select a one paragraph dramatic text and convey its meaning, substituting nonsense words or syllables for each written word.

**Materials**

*FROM JUMPSTREET*

#12. Rhythm and Blues
Segments 1 & 2 in which Oscar Brown, Jr. introduces the theme of the program.

**Time**

1 class period

**Procedures**

1. Show students the first two segments of "Rhythm and Blues" (approximately the first three minutes of the program) instructing them to study carefully Mr. Brown's delivery and to write down two or three sentences from his opening speech. Note: The program opens with host Oscar Brown, Jr. on Jumpstreet. As an *a cappella* group hums a "doo-wop" harmony in the background, Oscar joins in with a brief falsetto solo and then cites the social and economic trends which contributed to the development of rhythm and blues.
2. Discuss students' descriptions of Mr. Brown's delivery and ask several students to read the portion of the script that they have written down, delivering these lines as if they were the narrator of the program. Caution them against simply imitating Mr. Brown's delivery.
3. After several students have participated, and the writer's intent of the lines is clear, ask students to substitute nonsense syllables for each word (e.g., be-bop, doo-wop, shoo-woo, shoo-be-doo, hi-de-hi, etc.). Overexaggerated mime is not the purpose of this exercise. It is to make students aware of the need for vocal nuances that produce effective communication.
4. To evaluate students' mastery of this skill, have students perform their script segment with nonsense syllables. Class members should try to determine which original speech is being delivered. Have the speech delivered again using the actual text. Focus class discussion upon the performer's effectiveness in conveying the sense of the text through nonsense words.

## LESSON 17. INTERPRETATION

Oral interpretation and theater students often forget that the mixture of unique sounds given to a word or phrase can communicate a particular idea, mood, emotion, or colloquial usage of the word. Also, vocal embellishments and lyric phrasing are essential parts of interpretation and help impart the meaning of a work to an audience.

Black vocal music abounds in examples of unusual lyric phrasing and embellishments and provides a uniquely rich resource for this study. In part, this is part of a long tradition stemming back to West Africa where languages were often tonal – that is, the pitch and accent of each syllable of a word determined its meaning.

**Objective**

Students will demonstrate an understanding of the use of embellishment, dramatic phrasing and emotional variety when reading a dramatic or lyric text.

**Materials**

*FROM JUMPSTREET*

# 1. Jazz Vocalists
#13. The Source of Soul

**Time**

2-3 class periods

**Procedures**

1. Discuss the term "embellishment" with students, pointing out that embellishments occur frequently in everyday speech and are not limited to musical situations. To illustrate how the manner in which a word is spoken affects its meaning, ask different students to read the following sentences:
   - Get out of my face, man!
   - Man, that's a foxy lady!
   - There's the man!

   In each case, discuss what meaning is being imparted to the word "man."
2. Introduce "Jazz Vocalists" and play it through Segment 4, in which Carmen McRae performs "I Have The Feeling I've Been Here Before," and is interviewed by Oscar Brown. Direct students to write down the words Ms. McRae embellishes.
3. After viewing, discuss which words students wrote down. In each case, ask what was Ms. McRae trying to convey through her interpretation? How might the same words be said differently to convey a different meaning?
4. Discuss the term "interpretation" and the performer's role in interpreting a script or lyric. What does Ms. McRae mean when she says: "Experience is important to re-creation?"
5. To evaluate students' understanding of embellishment, develop with students a list of everyday words whose meaning might be changed through embellishment. Assign each student a word to interpret. If the meaning of the word is understood by the class, the student's interpretation of the embellished word should be considered successful.
6. The clarity with which a particular emotion is conveyed also is a major part of dramatic interpretation, both musically and verbally. Continue the tape through Oscar Brown's performance of "One Foot In The Gutter." In this segment, Mr. Brown demonstrates the technique of vocalese, in which a lyricist develops words for an existing instrumental jazz solo, in this case a trumpet solo by Clark Terry. During this performance, the chorus is repeated several times. Direct students to jot down the lyrics of the chorus as they watch.
7. Following the screening, students should write a one paragraph statement that relates the lyric in the chorus to the song as a whole. Students should also prepare to deliver this part of the lyric in a manner that conveys a specific emotion, e.g., fear, joy, sadness, pleasure. If the class (acting as an audience) can identify the emotion the student wished to convey, the student's presentation should be considered successful.
8. Variety of emotional tone within a single performance also contributes to the overall success of that performance. Al Jarreau's performance of "So Long Girl" is an excellent example of this. Continue the tape through to its conclusion, directing students to pay particular attention to the numerous emotional variations achieved by Mr. Jarreau in his performance.
9. Discuss with students what elements (e.g., rhythm, speech patterns, facial expressions, movements, etc.) contributed to the changing emotional pattern of Mr. Jarreau's performance. Compare these to the other performances in this program.
10. A second excellent demonstration of emotional variety is contained in the program entitled "The Source of Soul." Here, in Segment 7, Oscar Brown, Jr., performs "Bid 'Em In," a re-creation of a slave auction in which Mr. Brown takes the role of the auctioneer. This can be compared to Segment 8, in which Mr. Brown narrates a montage that conveys the range of emotions and experiences expressed through Afro-American music.

## LESSON 18. LITERARY AND DRAMATIC TONE

We are made aware of the literary or dramatic tone of a poem, song, drama or prose selection whenever the words and/or the delivery of the words of a text make us aware of the feelings or thoughts of the author, singer or speaker. The songs and words in From Jumpstreet demonstrate a variety of literary tonal experiences.

**Objective**

Students will be able to identify literary and dramatic tone in selected songs and speeches in the From Jumpstreet television series.

**Materials**

*FROM JUMPSTREET*

#2. Gospel and Spirituals
#4. The West African Heritage

*HANDOUTS*

18a. Background on Literary and Dramatic Tone
18b. Selected Song Lyrics and Poetry: "In Da Beginning"; "Pattin' Jibba"; "Poem at Thirty"; "Steal Away" (spiritual); "Deep River" (spiritual); "Roll Jordon, Roll" (spiritual)
18c. Viewing Guide on Literary and Dramatic Tone
18d. Techniques of Oral Interpretation
18e. Speech Performance Scale

**Time**

2-3 class periods

**Procedures**

1. Distribute and review Background on Literary and Dramatic Tone (Handout 18a), concentrating principally on the concept of "tone of voice" as it relates to literary tone.
2. View the entire "Gospel and Spirituals" program and the "Pattin' Jibba" segment of "The West African Heritage." (Note: Since literary tone is present in almost any song, musical selections from other Jumpstreet programs also could be used.)

   As students watch each musical selection, they should indicate on their Viewing Guide on Literary and Dramatic Tone (Handout 18c) what literary tone or tones are present. Students also are asked on their Viewing Guides to indicate which key lyrics or phrases suggest this tone to them. Remember to instruct students that literary tone, as explained in the earlier handout, reflects the feelings and thoughts of the author, speaker or singer. Discuss students' responses, replaying segments as necessary for clarification.
3. Select a poem or poetic monologue from an established black poetry anthology (see reference section). Good examples are: Langston Hughes' "The Negro Speaks of Rivers," "Mother to Song," or "Laughers"; Claude McKay's "Harlem Shadows" or "If We Must Die"; Sonia Sanchez' "Poem At Thirty" (on Handout 18b). Students should compare or contrast the tone of the selected poem with that of a gospel or spiritual lyric selected from Handout 18b. Students may then discuss the elements of black experience revealed in the tone of black music and poetry.
4. Review techniques of oral interpretation of poetry with students as summarized in Techniques of Oral Interpretation (Handout 18d). Distribute a given poem or lyric (selections from Handout 18c may be used) and request that students perform the poem or text being faithful to the literary and dramatic tone of the work.
5. Students' mastery of this lesson's objectives may be evaluated using the Speech Performance Scale (Handout 18e) to rate their oral interpretations.

## 18a. BACKGROUND ON LITERARY AND DRAMATIC TONE

Whenever the words of a text (poetry, music, lyrics, or prose) make us aware of the feelings or thoughts of the writer, singer or speaker, we are dealing with the tone of the piece. When we experience a piece with a clear literary tone, we do not have to guess the intentions, concerns or attitudes of the deliverer.

According to literary critic Hugh Kenner in *The Art of Poetry*:

> Tone is determined by the writer's or speaker's sense of the situation, perhaps an imagined situation. This includes both his sense of the gravity of his subject, and his relationship courtly, solemn, offhand, intimate, or whatever it is, with his audience. (1965, p. 17).

The following is a list of statements which contain a very clear and observable tone:

God has smiled on me.
Cecil is a damned liar.
I do not agree with Linda.
This is a pleasant walk.
What a silly thing to say.
Christmas is such a romantic time of the year.

Since individual sentences can reflect tone, it is likely that a collection of sentences, for example in a complete poem or song, can exhibit a definite tone. The tone depends on the choice of words, and the choice of words in black religious music can produce a tone of joy, sadness, suffering, resignation, hope, etc. There is hope in the words of a song like "God Has Smiled on Me," or "He Shall Feed His Flock." The tone of the lyrics in the song "If God is Dead" is one of spiritual toughness, hope and irony. The song challenges the very question it raises in an attempt to discredit the fact that God could never be dead. The speaker or singer of this song is thus exhibiting an attitude and tone of optimism and hope. Tone clearly, then, gives us the speaker's sense of his situation.

## 18b. LYRICS OF SELECTED SONGS, POEMS AND SPIRITUALS

**Poem At Thirty**
by Sonia Sanchez

it is midnight
no magical bewitching
hour for me
i know only that
i am here waiting
remembering that
once as a child
i walked two
miles in my sleep.
did i know
then where i
was going?
traveling. i'm
always traveling.
i want to tell
you about me
about nights on a
brown couch when
i wrapped my
bones in lint and
refused to move.
no one touches
me anymore.
father do not
send me out
among strangers.
you you black man
stretching scraping
the mold from your body.
here is my hand.
i am not afraid
of the night.

From: *Homecoming* by Sonia Sanchez. Detroit, MI: Broadside Press, 1969. Used with permission by the author.)

**Steal Away To Jesus**

Steal away, steal away, steal away to Jesus!
Steal away, steal away home,
I ain't got long to stay here.

Steal away, steal away, steal away to Jesus!
Steal away, steal away home.
I ain't got long to stay here.

My Lord, He calls me,
He calls me by the thunder,
The trumpet sounds withina my soul,
I ain't got long to stay here.

(Chorus)

Green trees a bending,
Po' sinner stand atrembling,
The trumpet sounds withina my soul,
I ain't got long to stay here,
Oh, Lord I ain't got long to stay here.

**Roll Jordan, Roll**

Roll Jordan, roll,
Roll Jordan, roll,
I wanter go to heav'n when I die,
To hear ol' Jordan roll.

O, bretheren (sisteren),
Roll Jordan, roll,
Roll Jordan, roll,
I wanter go to heav'n when I die,
To hear ol' Jordan roll.

Oh, brothers you oughter been dere,
Yes my Lord
A sittin' up in de kingdom,
To hear ol' Jordan roll.
Sing it ovah,

Oh sinner you oughter been dere,
Yes my Lord
A sittin' up in de kingdom,
To hear ol' Jordan roll.

O, Roll Jordan, roll,
Roll Jordan, roll,
I wanter go to heav'n when I die,
To hear ol' Jordan roll.

**Deep River**

Deep river, my home is over Jordan
Deep river, Lord, I want to cross over into campground
Lord, I want to cross over into campground
Lord, I want to cross over into campground
Lord, I want to cross over into campground

Oh, chillun,
Oh, don't you want to go, to that gospel feast,
That promised land, that land, where all is peace?
Walk into heaven, and take my seat,
And cast my crown at Jesus' feet
Lord, I want to cross over into campground
Lord, I want to cross over into campground
Lord, I want to cross over into campground

Deep river, my home is over Jordan
Deep river Lord,
I want to cross over into campground
Lord, I want to cross over into campground,
Lord, I want to cross over into campground,
Lord, I want to cross over into campground, Lord

**Pattin' Jibba**

Jibba, Jibba
Jibba this 'n Jibba that
'n Jibba kill a yellow cat
'n bend over double trouble Jibba...

Sift the meal
Give me the husk
Cook the bread
Give me the crust
Eat the meat
Give me the skin
'n that's where my momma's troubles begin
Jibba this 'n Jibba that
'n Jibba kill a yellow cat
'n bend over double trouble Jibba...

Jibba up, 'n Jibba down
'n Jibba all around the town
Bend over double trouble Jibba

**In Da Beginnin'**
by Oscar Brown, Jr.

Nebber bein one to shuck
De Lawd set hisse'f T' wuk
An' in nuffin flat had somfin' swell designed
It had galixies in place
Each wif' hits own cosmic space
Operated by a univusal min'

He had agencies lak fate
T' control an regulate
En' less sto'es ob time n' space n' energy
All vibratin' wif' a fo'ce
Comin' out a hidden so'ce
An' developed fum a secret recipe

All t' which he set his han'
Turn't out fine ex hit were gran'
An' fo' evah paht, he made a countapaht
Dere was certainty fo' doubt
Every in had some way out
An' at evah stop, he put in one
Mo' staht

Twas splendiferously vas'
An' he tended hit should las'
Him at leas' a full eternity or two
So de Lawd had time arrange
T' take T' all thoo constant change
An' replace what done growed ole,
Wif what grew new
Den de Lawd he struck a spahk
An' he stuck hit nex't t' dahk
An' his whole creation come t'
Life in light
An' Lawd say
Dat's good. Not bad
Ain't annuder t' be had
An' he guaranteed de wuks wif all his might
Some complains hit hab' hits flaws
But I reckon dat's jus' cause
Day ain't nebber seen no univus befo'
An' I'se tellin' dem an' you
Dis'n hyeah'll hab t'do
'Cause de Lawd ain't promise us he gonna
Show no mo'
Show no mo'
Show no mo'
De Lawd ain't promise us he gonna show no mo'
(sings again)

Some complaints hit had hits' flaws
But I figgas dat's jus' cause
Dey ain't nebber seen no univus' befo'
An' I'm tellin' dem an you
Dis'n hyeah'll hab t'do
'Cause de Lawd ain't promise us he gonna
Show no mo'
I say, show no mo'
Show no mo'
The Lawd ain't promise us he gonna
Show no mo'

©*Oscar Brown, Jr. Used by permission.*

## 18c. VIEWING GUIDE ON LITERARY TONE AND DRAMATIC TONE

| *MUSICAL SELECTION* | *TONE* | *KEY WORDS IDENTIFYING TONE* |
|---|---|---|
| "In Da Beginning" | | |
| "He Shall Feed His Flock" | | |
| "If God Is Dead" | | |
| "Steal Away" | | |
| "Pattin' Jibba" | | |

## 18d. TECHNIQUES OF ORAL INTERPRETATION

The interpreter of poetry and prose should be mindful of the following elements when a work is presented orally.

1. *Delivery*—the work may be memorized or read. The interpreter's eyes, however, must not be fixed to the page if he/she is reading the text. A strong familiarity with the text is assumed.
2. *The Act*—the interpreter should explore what actions occur in the selection.
3. *The Agent*—the interpreter should fully explore the type of character or characters who are speaking in the selection.
4. *The Agency*—the interpreter must be aware of the purpose or raison d'etre (reason for being) of the selection.
5. *The Scene*—the interpreter must explore and present a sense of the time and place in which the selection occurs.

## 18e. SPEECH PERFORMANCE SCALE

Speaker: Rater:

Subject: Date:

Type: Time: Start_____
Stop_____

| *CRITERIA* | *RATING (5-1)* |
|---|---|
| 1. Tone (expressing the feeling or thoughts in the selection) | _____ |
| 2. Voice (volume, quality, rate, pitch) | _____ |
| 3. Articulation (intelligibility) | _____ |
| 4. Physical activity (posture, gestures, eye contact, facial expression) | _____ |
| 5. Language (structure, clarity, word selection) | _____ |
| 6. Ideas (purpose, selection, support, development, originality) | _____ |
| 7. Organization (unity, order) | _____ |
| 8. Audience interest and adaptation | _____ |
| General Effectiveness | _____ |

KEY
5 – Excellent
4 – Above average; very good
3 – Average; good
2 – Below average
1 – Failure

## LESSON 19. CREATION OF A DRAMATIC SCENE

Students of theater must be creatively resourceful. They must constantly create stage business and believable situations to accompany dramatic texts. "Brown Baby" will provide appropriate material to stimulate this theatrical creativity.

**Objective**

Students will create a dramatic scene based on a song lyric.

**Materials**

*FROM JUMPSTREET*

#10. Soul

Segment 6 in which Oscar Brown, Jr. performs "Brown Baby"

*HANDOUTS*

19a. Lyrics to "Brown Baby"

19b. Interpretation Checklist

**Time**

2-3 class periods

**Procedures**

1. Show "Soul," directing students to pay particular attention to Oscar Brown, Jr.'s performance of "Brown Baby."
2. Divide class into teams of two, giving each team a copy of "Brown Baby" (Handout 19a). Direct each team to either prepare a monologue from the lyrics or to develop a dramatic situation based on their interpretation of the lyric. Students should be advised that their performances will be evaluated according to Handout 19b. Interpretation Checklist.
3. Provide time for student teams to perform.

## 19a. LYRICS TO "BROWN BABY"

by Oscar Brown, Jr.

Brown Baby, Brown Baby
As you grow up
I want you to drink from the plenty cup
I want you to stand up tall and proud
I want you to speak up clear and loud
Brown Baby.

Brown Baby, Brown Baby
As years roll by
I want you to go with your head held high
I want you to live by the justice code
I want you to walk down the freedom road
Brown Baby.

Now lie away, lie away sleeping
Lie away here in my arms
While your daddy and your mama protect you
And keep you safe from harm.

Oh, you little Brown Baby, Brown Baby
It makes me glad
That you will have things I have never had
When out of men's hearts all the hate is hurled
You're going to live in a better world
Brown Baby.

*©Copyright 1962 by Edward B. Marks Music Corporation. Used by permission. Performance credits: Broadcast Music Inc. (BMI).*

## 19b. INTERPRETATION CHECKLIST

| *ELEMENT* | *SCORE (1 = low to 10 = high)* |
|---|---|
| Dramatic Phrasing | |
| Embellishment<br>(unique expressiveness) | |
| Tone<br>(emotion, mood, feeling, attitude) | |
| Emotional Variation<br>(changes in emotion, mood, feeling, attitude) | |
| | TOTAL: |

## LESSON 20. ELEMENTS OF COSTUME DESIGN

From Jumpstreet will effectively provide the students with material which will assist them in recognizing some elements of design.

**Objective**

Students will recognize some principles of costume design and limitations placed on the costume designer.

**Materials**

*FROM JUMPSTREET*

#10. Soul

*OTHER*

Books on Costume Design

**Time**

1-2 class periods

**Procedures**

1. Discuss with students the factors that influence what is worn to school, to work, and on a fancy date. Solicit and record students' responses. Some responses to look for are: amount of money available for clothing, type of physical activity to be done in clothing, individual's physique, colors thought complimentary by individual, etc.
2. View "Soul" and ask students to make notes commenting on the performer's costumes. Their note-taking should be guided by the list of "influences" the class drew up.
3. After viewing the tape, discuss the kinds of costumes worn and perhaps cite possible "influences" on the clothing worn.
4. With the class, make a list of costuming "influences" (principles) that you consider basic (e.g., budget, type of show or performance, physique, etc.).

## LESSON 21. COSTUME DESIGN

**Objective**

Students will design costumes faithful to a performer's stylistic period and contrast these with contemporary dress.

**Materials**

*FROM JUMPSTREET*

# 6. Dance To The Music
#12. Rhythm and Blues

*OTHER*

Pattern Books
Magazines

**Time**

2-3 class periods

**Procedures**

1. View "Dance To The Music," in which the Rodgers Company performs.
2. Have students select one dance and design costumes for the dancers. All designs should be accompanied with a rationale for the design. The rationale should include: an interpretation of the dance, an explanation of how the designed costume meets the needs of the dance and dancers, a fabric and/or color rationale. (Note: Students may design their own fabric or accompany their designs with a fabric swatch.)
3. Students should present their designs and rationales to the class.
4. View "Rhythm and Blues." While class is viewing, have them write the effect each performer's costume has on them. Have the class identify the decade (50s, 60s, or 70s) for each performer's costume.

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Redd, Lawrence N. *Rock Is Rhythm and Blues*. East Lansing: Michigan State University Press, 1974. Explores the sources of rhythm and blues and their relationship to rock and roll; special attention is paid to the impact of the media.

Shaw, Arnold. *Honkers and Shouters*. New York: The Macmillan Company, 1978. A comprehensive history of rhythm and blues; includes a number of valuable interviews with performers, producers and record company executives of the period.

Shaw, Arnold. *The Rockin' Fifties*. New York: Hawthorne Books, Inc., 1974. Considers popular music in the social context of the 1950s; includes an interview with Bo Diddley, among others.

Shaw, Arnold. *The World of Soul*. New York: Cowles Book Co., Inc., 1970. Traces the evolution of soul music from its roots in country blues; covers transition and overlap periods.

Southern, Eileen. *The Music of Black Americans*. New York: W.W. Norton, 1971.

Toll, Robert C. *Blacking Up*. New York: Oxford University Press, 1974. A history and interpretation of minstrelsy.

The Historical Perspective

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# Scope and Sequence

## UNIT 1. THE PEOPLING OF AMERICA (1607-1776)

**Unit Goal** (7-10 class periods)
Students will be able to describe the presence of West African culture in the music and dance of Afro-Americans during the period prior to American independence.

**Objectives**

1. Identify characteristics of African culture prior to the Atlantic slave trade.
2. List four characteristics of West African music.
3. List three functions of traditional African music.
4. Identify basic characteristics of West African culture which are reflected in the music of black people of the United States.

*FROM JUMPSTREET*

# 4. The West African Heritage
#13. The Source of Soul

*HANDOUTS*

1a. Background on African Culture
1b. The West African Heritage Viewing Guide
1c. Black Music and Entertainers
1d. Study Guide for "Black Music and Entertainers"
1e. The Source of Soul Viewing Guide
1f. Unit Quiz

## UNIT 2. SLAVERY (1776-1865)

**Unit Goal** (6-7 class periods)
Students will be able to identify the constitutional provisions regarding slavery and the black response through musical expression to the conditions of slavery.

**Objectives**

1. Identify three areas of the Constitution that relate to the existence of slavery and their impact on the continuing practice of slavery during the period prior to the Civil War.
2. Describe the condition of slavery with particular reference to the slave as property.
3. Compare the role of religion during slavery from the perspective of the slave and the slave owner.
4. Determine the reactions of Blacks to their enslaved condition through the examination of the music and dance of the period.

*FROM JUMPSTREET*

# 2. Gospel and Spirituals
# 4. The West African Heritage
# 8. Black Music In Theater and Film
#13. The Source of Soul

*HANDOUTS*

2a. The Constitution and Slavery
2b. Study Guide for "The Constitution and Slavery"
2c. Lyrics to "Bid 'Em In"
2d. Slavery—The Role of Religion
2e. Viewing Guide on Spirituals
2f. Lyrics to "Pattin' Jibba"
2g. Unit Quiz: Slavery

## UNIT 3. POST-CIVIL WAR AMERICA (1865-1880)

**Unit Goal** (7-9 class periods)
Students will be able to recognize the paradox of hope and despair that black Americans experienced during this period, the social and legal circumstances that contributed to it, and the expression of this paradox in the black music that developed during this period.

**Objectives**

1. To identify discrepancies between federal and state laws that affected black people during this period.
2. Characterize living conditions in the south that gave rise to disillusionment among freedmen.
3. Identify at least three reasons for the migration of Blacks out of the south during the period and to compare these with patterns of migration today.
4. Identify two major musical genres of the period.

*FROM JUMPSTREET*

#2. Gospel and Spirituals
#3. Blues: Country To City

*HANDOUTS*

3a. The Historical Setting
3b. Legal Status of Blacks
3b. Legal Status of Blacks
3c. Blues: Country To City Viewing Guide
3e. Gospel and Spirituals Viewing Guide
3f. Reasons for Migration
3g. Blues: Country To City – Thoughts for Review
3h. Unit Quiz: Post-Civil War Period

## UNIT 4. THE TURN OF THE TWENTIETH CENTURY (1880-1914)

**Unit Goal** (8-10 class periods)
Students will be able to compare the social and political developments of the era with the music that evolved within the black community during the same period, defining the meaning of Rayford Logan's phrase, "betrayal of the Negro."

**Objectives**

1. Define the principle of "separate but equal" and identify the Supreme Court case from which it is derived.
2. Cite four examples of situations in which Jim Crow laws affected Blacks' civil rights.
3. Identify four styles of music that evolved in the black community during this period and recognize two major composers, arrangers or performers of each.
4. Recognize the nature of stereotyping in minstrelsy and compare to the portrayal of Blacks in contemporary television programs.
5. Select *one* of the following and compare the manner in which each musical style reflects the social and political forces of the period in which it evolved:
   - Blues and minstrelsy
   - Spirituals and orchestral music of the "Black Nationalist" School

*FROM JUMPSTREET*

#4. Gospel and Spirituals
#5. Early Jazz
#8. Black Music in Theater and Film

*HANDOUTS*

4a. A "Jim Crow" Society
4b. Study Guide for "A 'Jim Crow' Society"
4c. Black Music At The Turn of the Century
4d. Study Guide for "Black Music At The Turn of the Century"
4e. Unit Quiz: The Turn of the Century

## UNIT 5. AMERICA AND TWO WORLD WARS (1914-1945)

**Unit Goal** (8-10 class periods)
Students will be able to recognize and cite examples of the paradox of hope and despair evident in a variety of black musical expressions of the period.

**Objectives**

1. Compare and contrast the lives of Blacks during this period with that of other Americans, citing three differences that were due to continuing aspects of racism.
2. Explain how these differences were expressed in the music that evolved in black communities during this period, identifying at least four different styles of music.
3. Compare and contrast the stereotype of Blacks in early films with black writers and artists active in the Harlem Renaissance.
4. Illustrate the acceptance and appreciation of black music by the dominant culture and the simultaneous rejection of black musicians.

*FROM JUMPSTREET*

#2. Gospel and Spirituals
#3. Blues: Country To City
#7. Jazz People
#8. Black Music in Theater and Film
#9. Jazz Gets Blue

*HANDOUTS*

5a. Historical Background
5b. Black Music: 1914-1945
5c. Unit Study Guide
5d. Unit Quiz

## UNIT 6. CONTEMPORARY AMERICA (1945-present)

**Unit Goal** (8-10 class periods)
Describe the significant historical changes that began in the 1950s and show their impact on the music and dance that emerged.

**Objectives**

1. List the social, political and economic developments which influenced black music of the period, in particular, citing factors which broadened the marketability of black performers.
2. Explain how rhythm and blues and later soul reflected the political, social and economic developments of the period, including Blacks' increasing impatience with continuing discrimination.
3. Develop a time line that identifies styles of black American music in each decade of the 20th century and name two performers associated with each style.
4. Select recordings by black Americans that reflect specific factors, e.g., pride, hope, love, protest, etc.

*FROM JUMPSTREET*

#12. Rhythm and Blues
#10. Soul
#11. Black Influence in the Recording Industry

*HANDOUTS*

6a. Contemporary America: An Historical and Musical Perspective
6b. Study Guide for "Contemporary America: An Historical and Musical Perspective"
6c. Rhythm and Blues Viewing Guide
6d. Path to Profit for Black Musicians

# Program Index

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# Unit 1.
# The Peopling of America (1607-1776)

Any discussion of American history prior to 1776 must of necessity begin in Europe and Africa. It is estimated that some 50 million Blacks were removed from their homeland and brought to the New World. Prior to 1640, they were likely to have been indentured servants. By 1660, they had been reduced to slaves for life. From Jumpstreet – A Story of Black Music chronicles this journey. Two programs in particular – The West African Heritage and The Source of Soul – provide first-hand exposure to the culture that existed in West Africa prior to the Atlantic slave trade and to the retention of that culture in America.

**Unit Goal**

Students will be able to describe the presence of West African culture in the music and dance of Afro-Americans during the period prior to American independence.

**Objectives**

1. Identify characteristics of African culture prior to the Atlantic slave trade.
   - oral tradition
   - strong family life
   - religion
   - strong political, economic and legal system
2. List four characteristics of West African music.
   - functionalism
   - improvisation
   - call and response
   - rhythmic complexity
   - existence of instruments
3. List three functions of traditional African music.
   - life cycle accompaniment
   - work accompaniment
   - social and historical commentary
4. Identify basic characteristics of West African culture which are reflected in the music of black people of the United States.

**Time**

7-10 class periods

**Materials**

*FROM JUMPSTREET*

# 4. The West African Heritage
#13. The Source of Soul

*HANDOUTS*

1a. Background on African Culture
1b. The West African Heritage Viewing Guide
1c. Black Music and Entertainers
1d. Study Guide for "Black Music and Entertainers"
1e. The Source of Soul Viewing Guide
1f. Unit Quiz

**Procedures**

1. Begin the unit with a brief overview of life in West Africa prior to the 16th century. Handout 1a (Background on African Culture) summarizes the points that should be made and can be distributed to students. A unit research project on Africa's ancient civilizations, e.g., Mali, Songhai, Oyo, Dahomey, Ashanti, could be assigned as a concurrent project to this unit.
2. To illustrate some characteristics of this culture, show students the first half of "The West African Heritage" stopping the tape just after Oscar Brown's comparison of the functions of music in African and European cultures. Handout 1b (The West African Heritage Viewing Guide) directs students' attention during viewing to specific content in this program. Using students' Viewing Guide responses, review the content seen.
3. Handout 1c (Black Music and Entertainers) reviews characteristics of traditional African culture and discusses the retentions and adaptations of these characteristics in the New World. A Study Guide (Handout 1d) is included to focus students' reading, and may be used as the basis of class discussion.

4. To demonstrate and illustrate the concepts of this article, show students "The Source of Soul." Handout 1e (The Source of Soul Viewing Guide) is included to direct students' viewing and to provide a quick means of comparing and contrasting characteristics of West African and Afro-American music. (Note: These programs will be used again in other units, at which times students will be directed to focus upon other aspects of the program.)
5. Several activities may be used to illustrate further the functional nature of African and Afro-American music, e.g.:
   a. Students can work in small groups to develop an oral history of the class such as might have been prepared by the village bard or griot.
   b. Students can list or demonstrate examples of work songs that they know, or identify songs used to celebrate specific occasions.
6. To demonstrate the retention of characteristics of West African music in Afro-American music, ask students to bring in records by black performers that demonstrate:
   a. call and response
   b. improvisation
   c. rhythmic complexity
   d. functionalism
7. A unit quiz (Handout 1f) is provided to evaluate students' mastery of the objectives in this unit.

**Discography**

*The African Mbira.* Nonesuch H-72043.
*African Musical Instruments.* Asch AH 8460.
*African Songs and Rhythms for Children.* Folkways FC 7844.
*Africa South of the Sahara.* Folkways FE 4503.
*African Story Songs.* University of Washington Press-901.
*Anthology of Music of Black Africa.* Everest 3254/3.
Oscar Brown, Jr. *Sin & Soul.* Columbia JCS 8377.
*Drums of the Yoruba of Nigeria.* Folkways FE 4441.
Keita Fodeba. *Keita Fodeba's African Ballets.* Vogue LDM 30.040.
*Folk Music of the Western Congo.* Folkways FE 4427.
Alhaji Bai Konte. *Kora Melodies from the Republic of Gambia, West Africa.* Rounder Records 5001.
Hugh Masekela. *Introducing Hedzoleh Soundz.* Blue Thumb BTS 62.
*Music of West Africa: Malinke (Guinea) and Baule (Ivory Coast).* Vogue Counterpoint MC 20.045.
*Niger-La Musique Des Griots.* Ocoro (F) OCR 20.
*Panorama of the Instrumental Music of Black Africa.* BAM LD 409.
*Voices of African High Life and Other Popular Music.* Nonesuch H-72026.

**Recommended Reading**


Bascom, William R. and Melville J. Herskovits, Eds. *Continuity and Change in African Cultures.* Chicago: University of Chicago Press, 1958. An interdisciplinary look at traditional African society and modernization; includes Alan P. Merriam's essay, "African Music."

Bebey, Francis. *African Music: A People's Art.* New York: Lawrence Hill and Company, 1975. An introduction to traditional African music; includes discography.

Butcher, Vada E. *Materials for a One-Year Course in African Music.* Washington: U.S. Department of Education, 1970. Articles, bibliographies, discographies, and other teaching materials for courses in African music.

Chernoff, John Miller. *African Rhythm and African Sensibility.* Chicago: The University of Chicago Press, 1979. Examines the relationship between African musics and their performance contexts; contrasts African and European music cultures.

Davidson, Basil. *Africa: History of A Continent.* New York: The Macmillan Company, 1972. Overview of African history; includes material on ancient civilizations as well as on modern independence movements.

Davidson, Basil. *African Kingdoms.* New York: Time-Life Books, 1971. A survey of ancient African kingdoms; recommended for students.

Dietz, Betty Warner and Michael Babatunde Olatunji. *Musical Instruments of Africa.* New York: John Day Company, 1965. Surveys the variety, nature, and use of instruments and music in African societies; recommended for students.

Nketia, Joseph H. *The Music of Africa.* New York: W.W. Norton, 1974. A broad study of African music: its instruments, social role, structure, and relationship to other arts.

Wachsmann, Klaus P., Ed. *Essays on Music and History in Africa.* Evanston, Ill.: Northwestern University Press, 1971. Examines the impact of modernization on the musics of selected African peoples; includes three essays on West Africa.

Wallerstein, Immanuel. *Africa: The Politics of Independence.* New York: Vantage Books, 1961. Surveys the political history of Africa from colonialism to independence.

## 1a. BACKGROUND ON AFRICAN CULTURE

1. The West African way of life down to the end of the 16th century was a stable one, and the African continent was the site of several great civilizations including Mali, Songhai, Ghana and Ashanti. In West Africa, the basic problem of existence had been solved: political, economic and social institutions were in place and well organized. A thriving civilization and culture prevailed. In addition, well-defined concepts of law and order were evident and a remarkable degree of peace and stability prevailed within the government and economy, which depended heavily on farming, animals, and commerce.
2. West African societies enjoyed a cohesive family life. The immediate family, the clan, undergirded every aspect of life. The deep loyalty and attachment of the individual to the family approached reverence and, indeed, was the basis for most of the religious practices in which ancestor worship played such an important part.
3. The religions of Africa were the product of an environment in which the population lived close to nature. These sacred rites were manifestations of a people who were in search of answers to the imponderables which life presented. Their gods functioned in their daily lives and were invoked to bring good crops, happy lives, good health, etc.
4. Dance and music have been central to the social activities and rituals of traditional West African societies. A particular dance or musical selection often has no meaning outside the social activity or ritual with which it is associated.
5. Traditional African music has been transmitted orally. Through this oral tradition, Africans told tales, proverbs, epics, histories and laws, which served as educational devices, sources of amusement, guides for the administration of justice, and the conduct of religious ceremonies.

## 1b. THE WEST AFRICAN HERITAGE VIEWING GUIDE

**Directions:** As you view this program, listen and watch for specific examples of the content listed below. Use this page to take notes.

1. Functions of African music and dance

2. Characteristics of African music

3. Characteristics of traditional African life style

## 1c. BLACK MUSIC AND ENTERTAINERS

### Introduction

Music has been an integral part of the human experience since before recorded time. It is the language of sound which expresses all levels of the conditions under and into that which man was and is; and, as such, becomes a form of communication which fits the needs of the people who created it.

Most early peoples attributed music to their gods, and the anonymous poets and singers can be said to have been music's first historians.

In Genesis, the first Book of the Old Testament, Jubal, a relative of Cain, is said to be "...the father of all such as handle the harps and organ." Moses affirms this. The Greeks, through their legends and mythology, had a God and Goddess who "invented" music. Behind that ancient civilization came the Romans with their carbon copies.

In the Sudan, the Dogans have eight kinds of drums, each a different size, which correspond to their interpretation of the creation of the world, from the birth of the great Monitor (God), symbolized by the Kunga drum; to the age when the human race began to increase and multiply—symbolized by the Barba drum. One might find an analogy in the Judeo-Christian interpretation of the Creation.

Music and religion, then have been intimately interwoven since the Dawn of Man.

### Africa

According to some eighteenth and nineteenth century Americans, culture in Africa was said to be non-existent; however, reports belie this. Before the African was brought to the New World as a slave, his musicality was well-developed and documented. The earliest published account was written by Richard Jobson, Esq. during a visit to Gambia in 1620-21. He observed the importance of music in the African's life, and stated that all "...principal persons (that is, the kings and chiefs), do hold as an ornament of their state, so as when wee come to see them, their musicks will seldome be wanting."

The important rulers employed their own bands and the band-master, master drummer, and royal hornblower had the highest status. The better band members and singers were also held in high esteem, often receiving some form of gratuity from the dancers and visitors.

An important member of every village was the bard. After having been identified as possessing possibilities for such a career, he served an apprenticeship of many years. His responsibilities were manifold. As chief historian, he related all information in song.

Before a battle, he whipped the warriors into a frenzy with music, continuing on into the battle: constantly encouraging the troops with songs of the glorious deeds of their ancestors.

He acted also as court jester, and often became the conscience of the ruler. Some became wanderers or itinerant minstrels and performed in religious ceremonies in addition to being the musical focus at social occasions. In the late eighteenth century, Olaudathe (Ibo) Equiano, one of the first Africans to write in English wrote:

"We are almost a nation of dancers, musicians and poets. Thus every great event...is celebrated in public dances which are accompanied with songs and music suited to the occasion."

Various European writers in the seventeenth and eighteenth centuries corroborated this.

Music, therefore, was a functional part of each person's life from birth to death. The Ashanti, according to Bowdich, thought it "...absurd to worship God in any other way than with chanting or singing." Music was used socially, recreationally, politically and, as stated earlier, as an act of communication. All chores, community involvements, human conditions, contracts, and expressions were manifested in this form. Each song had a specific motive for being instrumentalized, danced or sung.

### African Instruments

One of the earliest instruments on record, other than the drum, was the balafou or balafo, the forerunner of today's xylophone or marimba. Jobson carefully described it and remarked upon its unusual construction. Two gourds suspended from each key, afforded extraordinary resonance when this wooden slat (key) was struck by a stick swathed in "...some soft stuff to avoid the clattering noise the bare stick would make."

Drums, of course, were the most important instrument and were indigenous to all communities or tribes. They were formed from hollowed out logs, gourds or calobashes, which were covered by stretched animal skins.

The instrument ranged in size from one to seven feet high and from two or three inches to several feet wide. Different pitches were achieved on the same drum when the drum was struck by a stick, fist, foot or elbow.

Accompaniment to the drum was afforded by wooden flutes, horns from elephant tusks, dududeh, a sort of clarinet; trumpets fashioned from wood and tusks; various

*Among the principal musical instruments developed in Africa were the xylophone, drum, guitar, zither, harp and flute.*

percussive instruments constructed of iron; and rattles made from gourds or other dried vegetables.

So, too, were the stringed instruments commonly formed from large gourds with strings stretched across the opening and attached to a long neck without frets. One of these stringed instruments was specifically noted by Thomas Jefferson in his Notes on Virginia.

He stated "The instrument proper to them (African slaves) is the banjar, which they brought hither from Africa, and which is the original of the guitar, its chords being precisely the four lower chords of the guitar." It later became known as the banjo.

Women used the thumb piano, a wooden box with varying lengths of thin slivers of wood or metal fastened over an opening. This was the only instrument that was allowed them, generally they were singers and dancers; men were the instrumentalists, and thus enjoyed higher status.

Essentially, all were participants, for onlookers clapped, stamped and shouted their approval or disapproval and communal activity was therefore emphasized.

Thus we see that when the African crossed the Atlantic as a slave, it was inevitable that with him came some of his instruments, if not physically, at least in memory, awaiting the time when they could be fashioned from materials at hand in the New World. So, too, came a rich history of his past in song.

The Log of the English ship "Hannibal" recorded in 1654 that captive Africans were forced to dance and sing on board for the dual purpose of exercise for themselves and entertainment for the crew. A similar report was made in 1788.

If reluctance or resistance was offered, the slave was flogged. An early Portuguese writer wrote that the singing of a captured group of slaves aboard ship indicated that, although the language was unintelligible, the lament was clearly understood by the listener.

LOUIS CHAUVIN

SCOTT JOPLIN

THOMAS GREENE BETHUNE
(Blind Tom)

**Colonial America 1701-1800**

Adjustments by the slave to his new "home" included differences in language, customs, music, religion, instruments, and the ways of his white master.

Memories of his former home were maintained in the field through work songs; he received sustenance through his religious songs and expressed joy through his dance and secular music. Therefore, music afforded him some modicum of ease in his transition.
slave became a musician able to render American or European songs to entertain himself and others with some skill.

Newspapers of the time carried listings that refer to slaves for sale, hire or runaways who possessed the ability to perform well on various instruments. These ads indicated that the violin, fiddle, French horn, drum, fife and flute were the most common instruments employed by the slaves. One such listing in The Virginia Gazette, May 14, 1772, ruefully states:

"RUNAWAY...a Negro man named Derby, about 25 years of age, a slim black Fellow, and plays on the Fiddle with his Left Hand, which he took with him."

Much of the dance music was performed by black musicians, for dancing was the chief diversion for the aristocracy; however, here again, meager documentation does not present a definitive picture as to how a slave acquired the necessary skill to perform in a band.

To be sure, there are records that refer to this "slave fiddler," or that "Black musician," and an occasional diary will give a glimpse into how some were actually trained.

Army records indicated that there were more than a few Blacks who played the fife or drum and the distinction of being the earliest Black musician of record belongs to a slave named Nero Benson who served as a trumpeter

with a Captain Isaac Clark of Framingham, Massachusetts in 1723; but only conjecture can lead one to conclude that they continued their musical career after the Revolutionary War was won.

In the southern colonies, it is evident that some household slaves learned through being present when itinerant musicians taught the children of the wealthy.

In more specific cases the more accomplished Virginia musicians may have gained virtuosity by attending classes with their young masters at the College of William and Mary at Williamsburg, Virginia.

Fiddlers such as Sy Gilliat, owned by the Royal Governor of Virginia, and John Stokes, who belonged to Charles Carrol of Annapolis, provided the call and music for reels, jigs and the like. Their abilities were such that they, and others, often provided additional income for their masters through being "hired out" for glittering affairs.

Some were fortunate enough to receive monies independent of the stipend paid to their owners. The more frugal saved until they could purchase their freedom.

Newport Gardner (1746-c. 1826) is one notable example. At the age of fourteen, he was sold to Calib Gardner in Newport, Rhode Island. Early evidencing a propensity for music, he was allowed by Mrs. Gardner to study with a singing master after teaching himself to read.

His superior intelligence enabled him to quickly learn the rudiments of reading and writing music. He became a teacher of a fair-sized singing school in the city and was able to purchase his freedom in 1791. He then opened his own music school and composed many tunes. One of his anthems was performed in Boston in 1825.

During this century, one of the more unique forms of entertainment that the slaves performed for themselves (at first) was called the Jubilee. Generally, it was held on Sunday on the plantations, and it helped to relieve the tensions and tedious ignominy of the work week.

However, the high spirits, infectious humor and "primitive" steps afforded the master and his guests a different form of amusement. At this time, the slaves poked fun at their master's ways, attitudes and culture in an "innocent" manner that was reminiscent of the bards in that far-off home in Africa.

Apparently the meanings were obscure enough for the slaveholders not to recognize themselves. Here, improvisations and embellishments on standard themes was common. In addition, original songs were extemporaneously composed to fit an immediate situation.

"Call and response," a form which became common to gospel and spiritual music, with the soloist giving evidence to his or her importance, indicated the great complexity of African music, and the seemingly unlimited skills the artists possessed.

Typically, the whites would adapt this form into a caricature of the Jubilee, and take it on stage in the nineteenth century. Thus, the minstrel, with its cork-blackened faces, exaggerated dialects and insulting buffonery, was born.

From *The Washington Afro-American,* February 14, 1981. Used with permission of the publisher.

## 1d. STUDY GUIDE FOR "BLACK MUSIC AND ENTERTAINERS"

1. Cite three examples of the relationship between music and religion in traditional Africa.

2. Describe the responsibilities of the village bard in 18th century Africa.

3. Write a one-paragraph discussion of the following statement: Music, therefore, was a functional part of each person's life from birth to death.

4. List four instruments commonly used in Africa and the materials from which they were made.

5. Cite two examples of the use of music by slaves en route to America. Discuss whether each example illustrates cultural retention or adaptation.

6. Identify three adjustments to American life that the slaves needed to make.

7. List three instruments commonly used by slaves and compare them to traditional African instruments.

## 1c. THE SOURCE OF SOUL VIEWING GUIDE

**Directions:** The chart below lists four characteristics of African music. As you view "The Source of Soul," take note of specific examples of these characteristics in African and Afro-American music.

| CHARACTERISTICS | AFRICAN EXAMPLES | AFRO-AMERICAN EXAMPLES |
|---|---|---|
| Call and Response | | |
| Functionalism | | |
| Rhythmic Complexity | | |
| Improvisation | | |

## 11. UNIT QUIZ: THE PEOPLING OF AMERICA

1. Which two of the following best describe the nature of African music?
   A. Performed for an audience
   B. Functional or ceremonial
   C. Religious or sacred
   D. Easy listening or mood music

2. Which of the following are examples of functional music?
   A. Work songs
   B. Religious hymns
   C. String quartets
   D. The "Wedding March"

3. Which of the following is most likely to be true in a traditional West African community?
   A. Music is reserved for sacred occasions.
   B. Women are not allowed to participate in musical performances.
   C. Children are not allowed to participate in musical performances.
   D. Everybody is expected to participate in the performance of music.

4. Which traditional African instruments are demonstrated on Jumpstreet?
   A. Mbira, Dundun, Kora
   B. Guitar and Xylophone
   C. Bata and Gourd
   D. Bells and Banjo

5. Which of the following characteristics are common to traditional West African story songs and Afro-American story songs?
   A. Repetition
   B. Call and response
   C. A moral or philosophical message
   D. None of the above

6. Match the characteristics in Column A with appropriate example in Column B.

| *Column A* | *Column B* |
|---|---|
| 1. call and response | A. "Bustin' Loose" |
| 2. functional | B. preacher and congregation |
| 3. percussion | C. drum rhythms |
| 4. improvisation/spontaneity | D. work songs |

7. "Bustin' Loose" is performed by which of the following artists on Jumpstreet?
   A. Oscar Brown, Jr.
   B. Chuck Brown
   C. Stevie Wonder
   D. The Delphonics

8. According to Chuck Brown, many black singers began their careers:
   A. In school
   B. In church
   C. At home
   D. Out of town

9. Describe the function of the groit in African culture.

# Unit 2. Slavery (1776-1865)

Systems of bondage and servitude are probably as old as mankind itself. And yet the system of slavery that evolved in North America took on a fundamentally racial character. The first evidence of Blacks coming to North America was in 1619 when twenty Blacks arrived in Virginia on a Dutch man-o-war. As early as 1630, Blacks were set apart in the laws of that legislature. By 1664, the colonial legislature of Maryland had defined the "Negro" and his progeny as slaves for life. As the other colonial provinces began to establish themselves, similar laws evolved defining Blacks as slaves for life.

The Declaration of Independence, a document whose keynote was freedom, did not include the freedom of Blacks. The Constitution of the United States in three instances entrenched and reinforced the enslavement of Blacks. In 1857, in the Dred Scott decision, the Supreme Court of the United States defined Blacks as having "no rights which the white man was bound to respect" and maintained that all Blacks "could be lawfully and justly reduced to slavery" for the benefit of the white man.

This unique system of labor exploitation and racial control had a profound impact on the life and culture of Blacks in the antebellum period, and their response—evidenced in their music, dance and religion—was unique. From Jumpstreet graphically portrays this response in the programs entitled, "The Source of Soul" and "Gospel and Spirituals." These programs will be used in this unit to explore the legal, religious and social systems that were a part of the slave system.

**Unit Goal**

Students will be able to identify constitutional provisions regarding slavery and the black response through musical expression to the conditions of slavery.

**Objectives**

1. Identify three areas of the Constitution that relate to the existence of slavery and their impact on the continuing practice of slavery during the period prior to the Civil War.
   - Article I, Section 2 (The Three Fifths Compromise)
   - Article I, Section 9 (Importation of Slaves)
   - Article IV, Section 2 (Fugitive Slaves)
2. Describe the condition of slavery with particular reference to the slave as property.
3. Compare the role of religion during slavery from the perspective of the slave and the slave owner.
4. Determine the reactions of Blacks to their enslaved condition through the examination of the music and dance of the period.
   - spirituals
   - social commentary games
   - dances

**Materials**

*FROM JUMPSTREET*

# 2. Gospel and Spirituals
# 4. The West African Heritage
# 8. Black Music In Theater and Film
#13. The Source of Soul

*HANDOUTS*

2a. The Constitution and Slavery
2b. Study Guide for "The Constitution and Slavery"
2c. Lyrics to "Bid 'Em In"
2d. Slavery—The Role of Religion
2e. Viewing Guide on Spirituals
2f. Lyrics to "Pattin' Jibba"
2g. Unit Quiz: Slavery

**Time**

6-7 class periods

**Procedures**

1. Introduce or review the parts of the Constitution that considered the existence of slavery, using Handouts 2a and 2b (The Constitution and Slavery and Study Guide) for reference.
2. While the legal aspects of slavery are relatively easy to define, imparting to students a sense of the condition of slavery—of a person as property—is far more difficult. One practice of slavery which epitomizes this concept is the slave auction, characterized by Oscar Brown, Jr. in his performance of "Bid 'Em In" (Segment 7, The Source of Soul).

   Prior to showing this segment, discuss with students the nature of an auction. Make a list of different types of auctions, asking students to identify what characteristics of a given object an auctioneer would be likely to stress. Several simple objects might be selected for a mock auction.

   Show students Mr. Brown's performance of "Bid Em In." Discuss how this auction differs from the ones previously discussed.

   Distribute the lyrics to "Bid 'Em In" (Handout 2c) and show the segment a second time. With students, analyze the lyrics to determine what traits were considered "valuable" in a slave and how these were determined.
3. Assign for homework, Slavery—The Role of Religion (Handout 2d). Discuss the perception of the role of religion from the point of view of the slave and from the perspective of the slave owner.
4. Segments 4 and 5 of Gospel and Spirituals contain excerpts from ten spirituals. Distribute to students the Viewing Guide on Spirituals (Handout 2e) prior to showing these segments. The guide identifies these spirituals and asks students to note specific lyrics that indicate something about the conditions of slavery and/or the slaves' responses to these conditions. A more complete lyric analysis can be accomplished using recordings, although the performance style evident in the recordings listed in the Discography is likely to be quite different from the manner in which these songs were sung by slaves.
5. Spirituals were not the slaves only musical response. Segments of two other programs will illustrate this:
   - "Pattin' Jibba" (Segment 7, The West African Heritage) is a musical game which was commonly taught to children on the plantation as a means of secret protest. (Handout 2f contains lyrics of this game for further analysis.)
   - Cake walking (Segment 4, Black Music In Theater and Film), while illustrated here as part of a musical comedy, evolved on the plantation as a means of making fun of the masters while simultaneously entertaining them.
6. A unit quiz is provided to evaluate students' mastery of the objectives.

**Discography**


Marian Anderson. *Farewell Recital.* Victor LSC-2781.
Marian Anderson. *He's Got the World.* Victor LSC-2592.
William Dawson. *Spirituals.* Victor 4556.
William Dawson. *Soon Ah Will Be Done.* (Roger Wagner Chorale). Capitol P-8431.
Robert Nathaniel Dett. *Spirituals.* Victor M-879.
Robert Nathaniel Dett. *Listen to the Lambs* (Mormon Tabernacle Choir). Philips N61-5012.
*Fisk Jubilee Singers.* Folkways FA-2372.
*Fisk Jubilee Singers.* World Records W-4007
Roland Hayes. *Spirituals.* Period SPL-580.
Paul Robeson. *Spirituals.* Columbia ML 4105.
*Tuskegee Institute Choir: Spirituals.* Westminster 9633.


**Recommended Reading**


Bell, Derrick A., Jr. *Race, Racism and American Law.* Boston: Little Brown Co., 1973.
Berry, Mary. *Black Resistance/White Law.* Englewood Cliffs, New Jersey: Prentice-Hall Co., 1971.
Blassingame, John W. *The Slave Community.* New York: Oxford University Press, 1979.
Blaustein, Albert and Robert Zangrando. *Civil Rights and the American Negro.* New York: Trident Press, 1968.
Curtin, Philip D. *The Atlantic Slave Trade.* Madison: University of Wisconsin Press, 1969.
Douglas, Frederick. *My Bondage and My Freedom.* Chicago: Johnson Publishing Co., 1970.
Heilbut, Tony. *The Gospel Sound: Good New and Bad Times.* New York: Simon and Schuster, 1971.
Johnson, James Weldon and J. Rosamund Johnson. *Books of American Negro Spirituals.* New York: Da Capo, 1969.
Mays, Benjamin. *The Negro's God.* New York: Atheneum Press, 1968.
Nichols, Charles H. *Many Thousand Gone.* Bloomington, Indiana: Indiana University Press, 1969.
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Taylor, Olive A. *The Final Arbiter: Significant Cases Relative to the Negro Brought to The Supreme Court Prior to the Civil War.* Washington: Howard University, 1979. Unpublished manuscript.
Weinstein, Allen (*et al*). *American Negro Slavery.* New York: Oxford University Press, 1979.

## 2a. THE CONSTITUTION AND SLAVERY

### Introduction

The institution of slavery had existed for centuries in various parts of the world. Only in America, however, did the institution take on peculiar racial characteristics. Transported thousands of miles away from his native land, with little hope of ever returning, the African and his descendants found themselves in a situation where their color was a mark of slavery. Considered to be an essential ingredient for economic success, the slave was afforded no legal or social status; he was, in fact, "property." Inhumane and harsh practices developed as the system became more entrenched and the slave owners became more determined to protect their way of life.

Those who were held in bondage evidenced a variety of responses to their condition but were basically powerless and ineffective in rendering any changes to their condition. The planters tightened their hold over the slaves at the slightest indication of protest by the slaves by using detailed restrictions outlined in slave codes, fugitive slave laws, etc.

### Colonial Acts

As early as September 1644, proceedings of The Maryland Assembly show the codification of laws concerning black people. In that year, An Act Concerning Negroes stated:

> Be it enacted...that all Negroes...already within the province, and all Negroes...hereafter imported into the province, shall serve as slaves, *durante vita* [for life]. All children born of any Negro...shall be slaves...for the term of their lives....

The same law went on to provide that inasmuch as many free white women, "forgetful of their free condition and to the disgrace of our nation," marry Negro slaves, be it further enacted:

> That the freeborn woman who shall marry any slave shall serve the master of that slave during the life of her husband. All issue of such marriages shall be slaves as their fathers were.

### Constitution

The Constitution of the United States gave its approval to the institution of slavery and to its protection. When the founding fathers gathered in Philadelphia in 1787 to write a constitution for the new United States of America, they were well aware of the thorny problems of slavery and the slave trade and the manner in which the document would deal with those two subjects. Sectional feeling was clear, and nobody believed that the new government would, or could, interfere with slavery where it existed. Indeed, it was generally agreed that slavery was a local problem to be dealt with solely by the respective southern states. However, there were those who hoped that the Constitution would prohibit the slave trade. But they ran into heavy opposition from men who were there to represent the sentiments and interests of their constituents.

The format of the Constitution required that the convention deal with the apportionment of members for the House of Representatives before it reached the issue of the foreign slave trade. The first Census of 1870 showed that there were 1,900,076 whites and 27,112 free Negroes in the northern states, as against 1,271,438 whites and 32,364 slaves in the North and 657,533 in the South. This disparity was known to the men who attended the convention. Should slaves be passed over as property or counted as men in apportioning representation and enacting tax legislation? If the slaves were ignored completely, it would have a serious effect on the representation allowed states in which the number of slaves was high. Hence, the three-fifths compromise was devised, under which part of the slaves were to be counted for both purposes. Article I, Section 2 of the Constitution provides:

> Representatives and direct taxes shall be apportioned among the several states which may be included within this Union, according to their respective numbers, which shall be determined by adding the whole number of free persons, ...and three fifths of all other persons...

"All other persons" was a synonym for Negro slaves.

In addition, the interests of the slave states were protected by qualifications and compromises wherever it could be foreseen that they might be endangered by the powers to be given to Congress. Thus, since the foreign slave trade came within the scope of that commerce which Congress was to have power to regulate, the Southerners were adamant in their opposition. The Constitution would never be ratified by their states if it prohibited the importation of slaves. Slavery, they argued, was a local problem, and, as Charles Pinckney of South Carolina put it, "If the southern states are left alone, they will probably of themselves stop importation." The answer, the compromise, was found in Article I, Section 9 of the Constitution:

> The immigration or importation of such persons as any of the states now existing shall think proper to admit, shall not be prohibited by the Congress prior to the year one thousand eight hundred and eight, but a tax or duty may be imposed on such importation, not exceeding ten dollars for each person.

What they meant was that Congress could not prohibit the foreign slave trade for twenty years—until 1808—but could levy a head tax up to ten dollars on each slave who was imported.

At the time the convention was meeting to write the Constitution, the air was full of ideas of freedom and the rights of man in both the United States and England. Indeed, the decision by Lord Mansfield in the *Sommersett* case, holding that under the common law, a slave gained permanent freedom when he set foot on free soil, was well-known on American shores. It was apparent that some of the northern states were beginning to abolish slavery. The Northwest Territory was already free soil by the Ordinance of 1787. What would be the status of a slave who escaped to the free states? If freedom attached to slaves under those circumstances, slavery was in jeopardy. More importantly, a slave owner's property rights were in jeopardy. The fears of states in which there were still many slaves held as property, Article IV, Section 2, of the Constitution provided:

> No person held in Service or labour in one state, under the laws thereof, escaping into another, shall, in consequence of any law or regulation therein, be discharged from the Service or labour, but shall be delivered up on claim of the party to whom such service or labour may be due.

To facilitate this provision in the Constitution, the Congress of the United States passed the Fugitive Slave Law of 1793, which required that federal, state and local officials in any state to which a fugitive slave had escaped were responsible for his return and that anyone who helped a slave escape or hid him from his master was subject to a $500 fine.

These provisions were a part of the price paid for southern acceptance of the Constitution. When their labor was done, the Founding Fathers had written a Constitution without mentioning the words "slave" or "slavery." But the world knew that the document they had produced was designed to protect, even entrench, the institution of slavery. In a realistic sense, it was understood that slavery did exist, that it was deeply rooted, that it was believed to be essential to southern civilization, and that the South was determined to preserve it, and had made it plain that unless slavery was recognized and protected, that section would not join the new union.

## 2b. STUDY GUIDE FOR "THE CONSTITUTION AND SLAVERY"

1. What does the term *durante vita* mean?

2. Describe the purpose and content of "the three fifths compromise."

3. In what way did the Constitution deal with the question of the importation of slaves?

4. Compare the British *Sommersett Case* with the Fugitive Slave Law of 1793.

## 2c. LYRICS TO "BID 'EM IN"

by Oscar Brown, Jr.

Bid 'em in...Get 'em in...
That sun is hot; plenty bright
Let's get down with business and get home tonight.

Bid 'em in...Get 'em in...
Auctioning slaves is a real high art
Bring that young girl Roy, she's good for a start.

Bid 'em in...Get 'em in...
Now here's a real good bargain, about fifteen,
Her great grandmammy was a Dahomey queen.
Just look at her face, she sure aint homely,
Like Sheba of the Bible, she's black and comely.

Bid 'em in.. Get 'em in...
I'm gonna start at 3, can I hear 3
Step up, just get a good look you'll see.
I know you'll want her once you've seen her.
She's young and bright and will make a darn
good breeder.

Bid 'em in...Get 'em in...
She's good in the field, she can sew and cook.
Strip her down Roy, let the gentlemen look.
She's full up front and out in behind.
Examine her teeth, you've got her mind.

Bid 'em in...Get 'em in...
There's a bidder, 3 for my man who's 50,
$350 $325, can I hear $350.
Your money aint earning you much in the bank.
Turn her around Roy, let him look at her flanks.

Bid 'Em in...Get 'em in...
$350, I'm looking for 4
$400 is a bargain sure.
4 is bid, $450, 5, $500 dollars, now look alive.

Bid 'em in...Get 'em in.
Don't mind them tears, that's one of her tricks.
$550 is a bid and I won't say 6.
She's healthy, strong and fully equipped.
She'll make a fine lady's maid when she's
properly whipped.

Bid 'em in...Get 'em in...
6, $650 Don't be slow 7 is a bid
I'm gonna let her go.
At 7 she's going, going, gone.
Pull her down Roy, bring the next one on.
Bid 'em in...Get 'em in.
Bid 'em in...

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## 2d. SLAVERY—THE ROLE OF RELIGION

The idea of God in Negro spirituals and gospel music represents one of the greatest contributions to American culture. The creation of spiritual and gospel music was hardly an accident in Negro life. It was a creation born of necessity in order that the slave might more adequately adjust himself to the new condition after having been snatched from his homeland and brought to this new world in chains.

These songs are the expressions of the restrictions and dominations which black people experienced in the world of slavery. They represent the soul-life of the people and embody the joy and sorrow, the hope, the despair, the pathos and aspiration of the newly transplanted people.

Speaking of the situation that gave rise to Negro spirituals, James Weldon Johnson, Negro poet, once wrote:

> At the psychic moment there was at hand the precise religion for the condition in which he found himself thrust. Far from his native land and customs, despised by those among whom he lived, experiencing the pang of the separation of loved ones on the auction block, knowing the hard taskmaster, feeling lost, the Negro seized Christianity, the religion of compensations in the life to come for the ills suffered in the present existence, the religion which implied the hope that in the next world there would be a reversal of conditions, of rich man and poor man, of proud and meek, of master and slave. The result was a body of songs voicing all the cardinal virtues of Christianity, patience, forbearance, love, faith and hope....

It must also be remembered that the American church in the South was the bulwark of slavery. Religion was used by slave masters to make slaves docile or "break them in" to their life of slavery, and to prevent them from running away. Most slave masters preferred a religious slave because he was taught that slavery was God's will; and that, when whipped, he must not find fault, for the Bible says, "He that knoweth his master's will, and does it not shall be beaten with many stripes."

Henry Box Brown, a former slave, wrote in his *Narrative* on the subject:

> The great end to which religion is here made to minister, is to keep the slaves in a docile and submissive frame of mind, by instilling into them the idea that if they do not obey their masters they will infallibly go to hell.

White masters and ministers taught the slaves that they did not deserve freedom, that it was God's will that they were enslaved, that the devil was creating those desires for liberty in their breasts, and that runaways would be expelled from the church. Then followed the slave beatitudes: blessed are the patient, blessed are the faithful, blessed are the cheerful, blessed are the submissive, blessed are the hardworking, and above all, blessed are the obedient.

Lungsford Lane, another former slave who left a narrative on this subject, reported that in the Baptist church he:

> was often told to by the minister how good God was in bringing us over to this country from dark and benighted Africa, and permitting us to listen to the sound of the gospel...
>
> I often heard select portions of the scriptures read. And on Sabbath there was one sermon preached expressly for the colored people...I became quite familiar with the texts: "Servants be obedient to your masters" —"Not with eye service as men pleasers"—He that knoweth his master's will and doeth it not, shall be beaten with many stripes," and others of this class: for they formed the basis of most public instruction to us.

Most slaves, however, were repelled by this brand of religion that their masters taught, and formulated new ideas and practices in their slave quarters. The slave's religious principles were colored by his own longings for freedom and based on passages from the Old Testament, struggles of the Jews, beautiful pictures of a future life, enchantment and fear, and condemnation of sin. Frequently the "praise meetings" started on Saturday or Sunday evenings and lasted far into the night.

A syncretism of African and conventional religious beliefs, the praise meeting in the slave quarters was unique in the United States. Slaves had an intense emotional involvement with their God every week, and the meetings were scenes of perpetual motion and constant song.

Shouting, singing, and preaching, the slaves released all of their despair and expressed their desire for freedom in their spirituals. The emphasis, words, phrases, structure, and call and response pattern of the spirituals was the unique creation of black slaves.

The spiritual, reflecting the day-to-day experience of the slave, his troubles, and hope of release from bondage represented, as Frederick Douglas wrote, "the sorrows of his heart," and certain themes are discernible. For example, one of the striking characteristics of the spirituals was the frequent reference to meeting fathers, mothers, relatives and friends in Heaven. Although possibly related to ancestor worship in Africa, songs of this nature probably grew out of the slaves' longing to be united with loved ones torn away from them by their masters. For consolation, the slave sang:

When we all meet in Heaven
There is no parting there;
When we all meet in Heaven
There is no parting there

Often the real world of the slave and his reaction to it appeared even more explicitly in the spirituals, and were described in graphic terms:

No more rain fall for wet you, hallelujah
No more sunshine for burn you
Dere's no hard trials
Dere's no whips-a-crackin'
No evil-doers in de Kingdom
All is gladness in de Kingdom

Slaves sought some hope, some solace for their suffering in the spiritual. Toiling from day to day, they sang to lighten their burdens:

Breddren, don't get weary...
Keep yo' lamp trim an' a burnin'
Fo' de work is mos' done.

While William Wells Brown, former slave, was working for a slave trader, he often heard the slaves singing these words as they were carried to New Orleans:

See these poor souls from Africa
Transported to America;
We are stolen, and sold in Georgia,
Will you go along with me?
We are stolen, and sold in Georgia,
Come sound the jubilee!

See wives and husbands sold apart,
Their children's screams will break my heart;
There's a better day a-coming,
Will you go along with me?
There's a better day a-coming
Go sound the jubilee!

Slaves longed for earthly freedom and they sang it in their spirituals which had double meanings:

O Canaan, Sweet Canaan
I am bound for the land of Canaan

Canaan, of course, was the free states of the North.

was the free states of the North.

While the spirituals reveal the slave's attitude toward his condition in life, they are, like most sacred songs, primarily reflections of his religious concepts. In this regard, several distinctive features are present in a majority of the songs the slaves sang. These include their search for God in the wilderness, storms, rocks and valleys in order to obtain relief from the pain, weariness and troubles of the world, or patience to bear them. The strong sense of family and community solidarity is indicated by frequent references to relatives and friends by name. Because the church served as a major social center in the quarters, there are numerous references to "going to the meeting." Often the slaves were so filled with the Holy Ghost (the Spirit), they forgot their oppression in an outburst of shouting and singing. Their joyful voices to the Lord indicated that they valued the ideas of personal honor, godly living, strict morality, integrity, perserverance, faith, freedom, and family life.

## 2e. VIEWING GUIDE ON SPIRITUALS

**Directions:** Listed below are the titles of eleven spirituals. Excerpts of each will be heard in From Jumpstreet: Gospel and Spirituals. As you listen, pay careful attention to the lyrics. Make notes below of lyrics that reflect a) the conditions of slavery and b) a response to these conditions. Some will be appropriate in both columns.

| | *Conditions* | *Response* |
|---|---|---|
| 1. "Soon I Will Be Done With The Troubles of The World" | | |
| 2. "Couldn't Hear Nobody Pray" | | |
| 3. "Steal Away" | | |
| 4. "Deep River" | | |
| 5. "Roll Jordan Roll" | | |
| 6. "Don' Found My Lost Sheep" | | |
| 7. "Plenty Good Room" | | |
| 8. "Let Me Fly" | | |
| 9. "My Soul's Been Anchored" | | |
| 10. "Ezekiel Saw de Wheel" | | |
| 11. "Joshua Fought The Battle of Jericho" | | |

## 2f. LYRICS TO "PATTIN' JIBBA"

Jibba, Jibba
Jibba this 'n Jibba that
'n Jibba kill a yellow cat
'n bend over double trouble Jibba...

Sift the meal
Give me the husk
Cook the bread
Give me the crust
Eat the meat
Give me the skin
'n that's where my momma's troubles begin
Jibba this 'n Jibba that
'n Jibba kill a yellow cat
'n bend over double trouble Jibba...

Jibba up, 'n Jibba down
'n Jibba all around the town
Bend over double trouble Jibba.

## 2g. UNIT QUIZ: SLAVERY

1. Which of the following is a part of the U.S. Constitution?
   A. The *Dred Scott Decision*
   B. The concept of *durante vita*
   C. The Three-Fifths Compromise
   D. The Fugitive Slave Law

2. The word "slavery" appears in the U.S. Constitution
   A. Once
   B. Seven times
   C. Thirty times
   D. Not at all

3. Compare the British *Sommersett Case* with the Fugitive Slave Law of 1793.

4. List three conditions of slavery that illustrate the concept of the slave as property.

5. Describe at least two ways by which slaves typically used music and dance as a form of protest, citing specific examples.

6. Select one spiritual that you have heard and explain its meaning.

# Unit 3.
# Post-Civil War America (1865-1880)

For Blacks in America, this is a period marked by great hope and equally great disillusionment. Slavery has finally ended and the rights of black people are at last recognized in the United States Constitution. But these rights are just as quickly abridged by state laws, such as South Carolina's Black Codes. Thus, the reality of life in the south for black people during Reconstruction was often particularly harsh, and many sought relief and a new life in the north and west. The vocal music that is prominent in this period—primarily blues and spirituals—reflects the paradox of hope and disillusionment that Blacks frequently lived with. This can be demonstrated in two programs in the From Jumpstreet series: Gospel and Spirituals and Blues: Country To City.

**Unit Goal**

Students will be able to recognize the paradox of hope and despair that black Americans experienced during this period, the social and legal circumstances that contributed to it, and the expression of this paradox in the black music that developed during this period.

**Objectives**

1. Identify discrepancies between federal and state laws that affected black people during this period.
   - 13th, 14th and 15th Amendments
   - South Carolina's Black Codes
2. Characterize living conditions in the south that gave rise to disillusionment among freedmen.
   - Ku Klux Klan activities
   - Electoral system
   - Patterns of justice
3. Identify at least three reasons for the migration of Blacks out of the south during the period and compare these with patterns of migration today.
   - Educational opportunities
   - Job opportunities
   - Land ownership
4. Identify two major musical genres of the period.
   - Spirituals
   - Blues

**Materials**

*FROM JUMPSTREET*

#2. Gospel and Spirituals
#3. Blues: Country To City

*HANDOUTS*

3a. The Historical Setting
3b. Legal Status of Blacks
3c. Blues: Country To City Viewing Guide
3d. Realities of Reconstruction
3e. Gospel and Spirituals Viewing Guide
3f. Reasons for Migration
3g. Blues: Country To City—Thoughts for Review
3h. Unit Quiz: Post-Civil War America

**Time**

7-10 class periods

**Procedures**

1. The first objective of this unit—to identify discrepancies between federal and state laws that affected black people during this period—can be effectively achieved by a comparison of the three constitutional amendments that were ratified during the late 1860s and a sampling of state laws. This information is contained in Handouts 3a and 3b.

   Distribute the handout to students, assigning each student or pair of students an amendment or code section. Either in class or as homework, students should prepare a poster that capsulizes in everyday language the substance of the law. Display these posters and discuss with students the discrepancies in the two sets of laws.

2. To illustrate this paradox in the everyday vocal music of the period, show students "Blues: Country To City." An accompanying Viewing Guide (Handout 3c) requires students to categorize several of the songs they will hear according to whether they reflect hope or disillusionment. While not all songs on the program were created during this period, the general form of country blues is considered to have evolved then.

   It may be useful after the first song has been heard to stop the tape and discuss students' responses. The fact that it may be difficult to categorize several of the songs in one way or another is indicative of the inherent paradox.
3. To illustrate reasons why Blacks were disillusioned with life in the south during Reconstruction, distribute to students Handout 3d – Realities of Reconstruction – which contains three selections from *Eyewitness: The Negro in American History* by William Katz (New York: Putnam, 1971). These might each be assigned to a different group of students, each of which could either report back on their findings or create a role-playing situation that illustrates their findings.
4. Spirituals – the prevalent black religious music of the period – similarly express the tensions of the day, as well as the inherent hope for the future. This can be demonstrated through Segments 4 and 5 of "Gospel and Spirituals." Although only excerpts from each spiritual are presented, the songs are identified on the accompanying Viewing Guide (Handout 3e) to help students follow the progression. In this Guide, students are asked to note the major theme of each work as a transition to a class discussion of how such music reflected the living conditions Blacks faced and how they responded to it through religion.
5. Migration is a fairly common pattern among Americans today, with an estimated move every six years for most people. This topic can be further explored through the following activities.
   a. With students, brainstorm two lists: one that indicates the things people move to, the other, things they move from. Have the students arrange each list, in order of priority, giving reasons for their choices.
   b. Discuss, or assign a short essay on the impact of major geographic moves on the family as a means of helping students to personalize the material that will follow.
   c. Divide the class into four groups, assigning each group the task of reporting on one section of Handout 3f (Reasons for Migration). While the data in the reading on education is from a later period (1916), the circumstances described in the piece were true of this period as well.

      Have each group list reasons people during the Reconstruction period moved to something or away from something else and see if the class can place these in priority order. Also compare this list with their reasons for moving in contemporary times, as listed under a.
6. As a culminating activity, rescreen Blues: Country To City, distributing and/or reading to students "Thoughts For Review" (Handout 3g), which asks them to reflect on what today's music has inherited from the blues.
7. A Quiz (Handout 3h) is provided to assess students' mastery of this unit's objectives.

**Recommended Reading**


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Blaustein, Albert and Robert Zangrando. *Civil Rights and the American Negro.* New York: Trident Press, 1968.

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Dubois, W.E.B. *The Souls of Black Folk.* Greenwich, Conn.: Fawcett Publications, 1977.

Franklin, John Hope. *From Slavery to Freedom.* New York: Alfred Knopf, 1974.

Hughes, Langston. *Selected Poems of Langston Hughes.* New York. Alfred Knopf, 1959.

Jones, LeRoi. *Blues People.* New York: William Morrow and Co., 1963.

Katz, William L. *Eyewitness: The Negro in American History.* Belmont, CA: Pitman, 1974.

Logan, Rayford. *The Betrayal of the Negro.* New York: The Macmillan Company, 1965.

Pinkney, Alphonse. *Red, Black and Green.* New York: Cambridge University Press, 1976.

Rowe, Mike. *Chicago Breakdown.* New York: Da Capo, 1979.


**Discography**


*American Folk Music: Ballads.* Folkways FP 251.

*American Folk Music: Social Music.* Folkways FP 252.

*American Folk Music: Songs.* Folkways FP 253.

B.B. King. *Alive and Well.* Blues Way 6031.

Willie Dixon. *What Happened to My Blues.* Ovation QD-1441.

*Jazz, Volume 2: The Blues.* Frederick Ramsey, Ed. Folkways FJ 2802.

Robert Johnson. *King of the Delta Blues Singers.* Columbia C 30034.

*Let's Get Loose: Folk and Popular Blues Styles from the Beginnings to the Early 1940s.* New World NW 290.

*Living Chicago Blues.* Alligator A 7701-7703.

Brownie McGhee and Sonny Terry. *You Hear Me Talkin!* Muse Records 5131.

*Music Down Home.* Folkways FA 2691.

*The Story of the Blues, Volume 1.* Columbia CBS 66218.

*The Story of the Blues, Volume 2.* Columbia CBS 66232.

## 3a. THE HISTORICAL SETTING

Immediately after the Civil War, southern whites began to establish Black Codes for the Negro and to effectively disfranchise the race. With the approval of the federal government, particularly the Supreme Court, it was determined that Blacks would remain slaves in principle if not in name. While many factors accounted for the great migration of Blacks out of the South, violence played a crucial part. Since Blacks were no longer the private property of the slave holder, and thereby no longer important economic investments, lynching was deemed a suitable means of maintaining control over the powerless Blacks. By the opening decades of the 20th century it has been estimated that lynchings of Blacks occurred at a rate of two a week. Lynch mobs, which included a cross-section of the white community, frequently advertised their activities in the newspapers. In general, every conceivable form of barbarous treatment awaited black people.

In addition to violence, the economic plight of Blacks in the rural south was severe. Unemployment was high and when the landless Blacks were able to secure work, they were relegated to positions paying subsistence wages. Health and sanitary facilities, where they existed, were substandard. And while educational facilities for whites were limited, those reserved for Blacks were, in general, deplorable.

This period then witnessed the massive redistribution of America's black population. The north, as any place outside the south was called, encouraged black migration because it needed a cheap labor supply, while the less than human conditions in the south repelled the Blacks.

The two major motivations for black migration, then, were economic improvement and the desire to escape violence directed against them. However, upon reaching the north, Blacks soon learned that conditions there were little different or better. Where they had faced lynch mobs in the south, in the north they were victims of savage race riots. Major riots erupted in East St. Louis, Illinois in 1917, and in Chicago and Washington, D.C. in 1919. Indeed the summer of 1919 has been called the "Red Summer" because 26 major race riots erupted between May and September. Hundreds of Blacks were killed and thousands more injured. In addition, gangs of whites frequently roamed through the black community, terrorizing its inhabitants. In virtually all cases, the police and other law enforcement officials either assisted the mobs or ignored them.

## I. CONSTITUTIONAL AMENDMENTS

### THIRTEENTH AMENDMENT (1865)

SEC. 1. Neither slavery nor involuntary servitude, as a punishment for crime whereof the party shall have been duly convicted, shall exist within the United States, or any place subject to their jurisdiction.

### FOURTEENTH AMENDMENT (1868)

SEC. 1. All persons born or naturalized in the United States, and subject to the jurisdiction thereof, are citizens of the United States and of the State wherein they reside. No State shall make or enforce any law which shall abridge the privileges or immunities of citizens of the United States; nor shall any State deprive any person of life, liberty, or property, without due process of law; nor deny to any person within its jurisdiction the equal protection of the laws.

### FIFTEENTH AMENDMENT (1870)

SEC. 1. The right of citizens of the United States to vote shall not be denied or abridged by the United States or by any State on account of race, color, or previous condition of servitude.

SEC. 2. The Congress shall have power to enforce this article by appropriate legislation.

## II. SELECTIONS FROM SOUTH CAROLINA'S BLACK CODES

(Acts of the General Assembly of the State of South Carolina, 1864-65)

### HUSBAND AND WIFE

iv. Every colored child, heretofore born, is declared to be the legitimate child of his mother, and also of his colored father, if he is acknowledged by such a father...

vii. One who is a pauper, or a charge to the public, shall not be competent to contract marriage. Marriage between a white person and a person of color, shall be illegal and void.

ix. The marriage of an apprentice shall not, without the consent of the master, be lawful.

### MASTER AND APPRENTICE

xviii. Males of the age of twelve years, and females, of the age of ten years, shall sign the indenture of apprenticeship and be bound thereby.

xxiii. The master shall have authority to inflict moderate chastisement and impose reasonable restraint upon his apprentice, and to recapture him if he departs from his service.

### CONTRACTS FOR SERVICE

xxxv. All persons of color who make contracts for service or labor shall be known as servants, and those with whom they contract shall be known as masters.

xxxvi. Contracts between masters and servants, for one month or more, shall be in writing, be attested by one white witness, and be approved by the Judge of the District Court, or by a Magistrate.

xliii. For any neglect of the duty to make a contract as herein directed, or the evasion of that duty by the repeated employment of the same persons for periods less than one month, the party offending shall be guilty of a misdemeanor, and be liable on conviction to pay a sum not exceeding fifty dollars, and not less than five dollars, for each person so employed. No written contract shall be required, when the servant voluntarily receives no remuneration, except food and clothing.

xlv. On farms or in out-door service, the hours of labor, except on Sunday, shall be from sun-rise to sun-set, with a reasonable interval for breakfast and dinner. Servants shall rise at the dawn in the morning, feed, water and care for the animals on the farm, do the usual and needful work about the premises, prepare their meals for the day, if required by the master, and begin the farm work or other work by sun-rise. The servant shall be careful of all the animals and property of his master, and especially of the animals and instruments used by him, shall protect the same from injury by other persons, and shall be answerable for all property lost, destroyed or injured by his negligence, dishonesty or bad faith.

### MECHANICS, ARTISANS AND SHOP-KEEPERS

lxxii. No person of color shall pursue or practice the art, trade or business of an artisan, mechanic or shopkeeper, or any other trade, employment of business (besides that of husbandry, or that of a servant under a contract for services or labor) on his own account and for his own benefit, or in partnership with a white person, or as agent or servant of any person, until he shall have obtained a license therefor from the Judge of the District Court, which license shall be good for one year only.

## 3c. BLUES: COUNTRY TO CITY VIEWING GUIDE

**Directions:** You will hear the songs listed below as you watch Blues: Country to City. Listen to the lyrics and decide if they reflect a sense of hope or disillusionment. Jot down specific lyrics to support your decision.

| | *HOPE* | *DISILLUSIONMENT* | *OTHER* |
|---|---|---|---|
| 1. "Seventh Son" (Willie Dixon) | | | |
| 2. "Hootchie Coochie Man" (Willie Dixon) | | | |
| 3. "The Sun's Gonna Shine In My Back Door Someday" (Sonny Terry & Brownie McGhee) | | | |
| 4. "Stone Pony Blues" (Charlie Patton) | | | |
| 5. "Mo Jo Hand" (Lightnin' Hopkins) | | | |

*PART A. THE POWER OF THE KU KLUX*

Throughout Reconstruction, masked groups such as the Klan had power which was greater than their numbers would indicate and influence that reached into every part of local and state government. Colonel George W. Kirk of the North Carolina state troops gave this picture of Klan power in his state.

> ...I have spoken of their having the law and the courts all on their side. The juries were made up of Ku-Klux, and it was impossible for any of the loyal people to get justice before the courts. Not less than fifty or sixty persons have been killed by the Ku-Klux in the State, besides some three or four hundred whippings, and there has never been a man convicted out of all those that I have heard of. Out of all those that I arrested, against whom there was as good proof as could possibly be given, enough to convict anybody before twelve honest men, I do not think one has ever been tried. They know very well when they commit these depredations that they will be cleared, and it just makes it that much worse for the loyal people. If they prosecute them for debt or for anything else they fail. Colored men cannot get justice, cannot get their hard earned money. They agree to give them part of the crop, and about the time of the harvest they charge them with something and run them off. They dare not say a word...
>
> (From *Eyewitness, the Negro in American History,* Third Edition, by William Loren Katz. Copyright © 1974 by Pitman Publishing Corporation. Reprinted by permission of Pitman Learning, Inc.)

*PART B. A MISSISSIPPI ELECTION: VIOLENCE*

The election of 1875 in Mississippi was the scene of bloody massacres of Negro voters and their white friends. These letters to the Republican Governor, Adelbert Ames, picture the mounting threats that were received and the violence that took place as Election Day approached. The first letter is from Senator Charles Caldwell, a fearless Negro Republican leader, who was assassinated a few months later by his political enemies.

> ...The intimidation and threatening of colored voters continues uninterrupted, and with as much system, determined purpose, and combination of effort as if it were a legitimate means of canvassing and the chief one to be relied on in controlling the colored element...
>
> *(Letter from 300 Vicksburg Negro voters)*...we are intimidated by the whites. We wants to hold meetings, but it is impossible to do so; if we does, they will say we are making an invasion on the city and come out (to) kill us. When we hold church meetings, they breakes that up; our lives are not safe in our houses...
>
> *(Letter of H.W. Lewis of Columbia, Mississippi).* Dear Sir: Everything in this and adjoining counties is up to fever heat. The 24-pound cannon thunders forth every night. The brass band accompanies the democratic speakers, together with about 50 hot-headed young men, and assassination and bloodshed are openly encouraged. Our voters are very much overawed, and (we) fear we cannot get out more than one-half of them....
>
> *(Letter from a group of Negro Republicans).* Dear Governor: We here give you notice that the white people of this towne have jest received, by express from New Orleans, three boxes of guns and also some boxes of pistols for the porpus of a riot in this place, while we have not got a gun or do not want any destrubemenst, and we asks you for our protection or helpe some way or erther, knowing that you are our govnor and the only help for us. Please give us some helpe we ask agin...
>
> (From *Eyewitness, the Negro in American History,* Third Edition by William Loren Katz. Copyright © 1974 by Pitman Publishing Corporation. Reprinted by permission of Pitman Learning, Inc., Belmont, California).

*PART C. JUSTICE: "THE IMPUDENCE TO RUN AGAINST A WHITE MAN"*

Secret terrorist organizations roamed the South after the Civil War. The most famous of these anti-Negro groups of southern whites was the Ku Klux Klan, formed in Tennessee in 1866. But there were a number of other groups of white supremacists that fought congressional reconstruction plans and increasing black political participation with force and violence—The Knights of the White Camelia in Louisiana, The Knights of the Rising Sun in Texas, the White Brotherhood, The Pale Faces, and the '76 Association. In time, the terms "klansman" and "Ku Klux" meant any terrorist, whether he belonged to the Ku Klux Klan or another such band.

Dressed in white robes and hoods, Klansmen broke up Republican meetings, threatened Radical leaders, and abused, lynched, and killed Negroes. Shootings, murders, whippings, plundering, and other acts of violence reached such a peak that Klan leaders themselves tried

without success to disband their organizations. Congressmen became alarmed at the widespread lawlessness in the South, and they started investigations into Klan activities and membership in 1871.

Here is part of the testimony that Andrew J. Flowers, a black, gave at one of the congressional hearings. In this excerpt, Flowers tells congressmen what happened to him because he had the "impudence to run against a white man" in an election for justice of the peace.

*Source:* U.S. Congress, Testimony Taken by the Joint Select Committee to Inquire into the Condition of Affairs in the Late Insurrectionary States, Vol. XIII, Miscellaneous and Florida, 1872.

Washington, D.C. July 15, 1871

Andrew J. Flowers (colored) sworn and examined:
By the Chairman (Mr. Poland)

QUESTION. Where do you live?
ANSWER. In Chattanooga, Tennessee.

QUESTION. How long have you lived there?
ANSWER. Since July, 1865.

QUESTION. What has been your business since you lived in Chattanooga: What trade have you followed?
ANSWER. The only trade I followed was coopering. I learned the trade of coopering there within the last two or three years.

QUESTION. Do you now hold some office?
ANSWER. Yes, sir; I am a justice of the peace....

QUESTION. You are now a justice of the peace for the whole county?
ANSWER. Yes, sir; for the whole county.

QUESTION. How many justices were elected at the same time as yourself?
ANSWER. I was the only colored man, the other two were white men.

QUESTION. Since you were elected last August have you seen duty as a magistrate or justice of the peace?
ANSWER. I have....

QUESTION. I want to inquire of you particularly in reference to some violence which it has been understood was committed upon you a short time ago. Tell us the story in reference to that.
ANSWER. On the 17th of last month I went out from Chattanooga to Whiteside on a visit to a school which my sister was teaching...I went down there on Saturday night and staid all night. My sister is teaching school there....

QUESTION. You went down on Saturday night and staid over Sunday?
ANSWER. Yes, sir.

QUESTION. State all that took place.
ANSWER. On Sunday night, between 11 and 12, or 10 and 11 o'clock I cannot say exactly which...I woke up, and there was a crowd of men, all with masks, around me, with pistols in their hands. They waked me up. They called me by name; they took me out near a mile from the house.

QUESTION. Tell all that they said.
ANSWER. They asked me what was my name. I told them. Then some of them said, "O, yes; you are the man we are looking for" and so forth. One of them told me they were going to kill me.... He had a pistol in his hand. After they got me out of doors, the captain of the organization (they called him "captain") told me that he was going to whip me; he said he would give me twenty-five lashes; that I had had the impudence to run against a white man for office, and beat him; that they were not going to allow it; that it was an organization organized by them to stop negroes from holding office, and to put out of office those that had office; that if they did not get out of office by being told or notified or whipped, they were going to kill them...

QUESTION. They whipped you until you promised to resign your office?
ANSWER. Yes, sir....

QUESTION. State as much of the conversation as you can remember—all said from the time they came until they let you go.
ANSWER. When they were taking me out of the door, they said they had nothing particular against me; that they didn't dispute I was a very good fellow, and they had not heard anything wrong of me; but they did not intend any nigger to hold office in the United States; that they were going to stop it, and were going to whip me to show that I was not to have the impudence to run against any white man in an election as I had done; and that I might notify a couple of other colored men that we have in our city—members of the city board—that they were going to get them. They said further that any white man who had anything to do with my election...if they got hold of him they would treat him just as they did me.

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## 3e. GOSPEL AND SPIRITUALS VIEWING GUIDE

**Directions:** As you view Gospel and Spirituals, you will hear excerpts of the spirituals listed below. Note the specific theme of each song, i.e., what condition(s) does the song reflect?

| | *THEME* |
|---|---|
| 1. "Soon I Will Be Done With The Troubles of The World" (Howard Roberts Chorale) | |
| 2. "Couldn't Hear Nobody Pray" (Fisk Jubilee Singers) | |
| 3. "Plenty Good Room" (Roland Hayes) | |
| 4. "Let Me Fly" (Paul Robeson) | |
| 5. "My Soul's Been Anchored In The Lord" (Marian Anderson) | |

*PART A. EDUCATION: "Let's Go Where Our Children Can Be Educated"*

Almost without exception, parents the world over want a good education for their children. Yet in the rural South, "colored schools" often were so inadequate that even learning basic reading and writing skills was difficult. Many black parents left the South, hoping that in the North their children might be educated. The following excerpt is taken from an extensive study of Negro education made by Dr. Thomas Jesse Jones. It makes clear just how great the differences were between white and "colored" schools in Mississippi in 1916.

*Source:* U.S. Department of Health, Education and Welfare, Office of Education. Jones, Thomas Jesse. *Negro Education,* Vol. II, Bulletin 30, Washington, D.C.: Government Printing Office, 1916, pp. 14-15.

The school population is 60 per cent colored. There are seven white and two colored schools. The average salaries paid to white assistant teachers is $75 per month. The average salaries paid to colored assistant teachers is $32.50 per month. The average number of pupils taught by whites is 30 and the average number taught by colored is 100.

In the county there are no agricultural high schools or in fact high schools of any kind. The whites in the same county have an agricultural high school of "magnificent proportions" and "excellent facilities," a literary high school and about ten consolidated schools.

Negroes complain that the authorities are building white schools in communities where the negro population is five times as great. When they first sought to establish these consolidated schools, there was a provision that everyone must pay taxes to support them. Negroes who were required to pay large taxes refused because they were denied the benefits of the schools. A law was passed with the provision that the majority of qualified electors in a county supervisor's district might secure one of these schools on petition to the Board of Supervisors and with the understanding that they would pay taxes. But negroes are not qualified electors and consequently have no schools.

In Liberty Grove the white school goes to the twelfth grade, with courses also in music. Automobiles bring the children to school and carry them back. The negro school in the same community has only one teacher getting $25 per month and teaching over 200 children. There are two large negro denominational schools, Jackson College and Campbell College, which serve to supplement the public schools provided by the city....

The supervisor of white elementary rural schools in one of the States recently wrote concerning negro schools: "I never visit one of these (negro) schools without feeling that we are wasting a large part of this money and are neglecting a great opportunity. The negro schoolhouses are miserable beyond all description. They are usually without comfort, equipment, proper lighting or sanitation. Nearly all of the negroes of school age in the district are crowded into these miserable structures during the short term which the school runs. Most of the teachers are absolutely untrained and have been given certificates by the county board, not because they have passed the examination, but because it is necessary to have some kind of negro teacher. Among the negro rural schools which I have visited, I have found only one in which the highest class knew the multiplication table."

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*PART B. JOBS: "Help Wanted in the North"*

Dr. Emmett J. Scott, Secretary-Treasurer of Howard University and a team of experienced social science researchers investigated the economic motives of the thousands of black workers who left Alabama, Georgia, Florida, and Mississippi. They concluded that because wages in the North were double and triple those in the South, many blacks headed for northern states. Attractive advertisements appeared in Negro newspapers with wide circulation in the South. The examples cited below are taken from the *Chicago Defender.* Although the wages offered in these advertisements seem low as compared to today's standards, they were unbelievably high to a southern black. In 1915, for example, wages of farm laborers in the South averaged seventy-five cents a day. For domestic service, women earned $1.50 to $3.00 per week plus board, while men received an average of $5.00 per week. In southern towns, the chief employment opportunities for blacks were in oil refineries and lumber mills, cotton compresses, railroad shops, and domestic service. Even skilled workers, such as carpenters and bricklayers, were paid just $2.00 to $3.50 per day.

*Source:* Scott, Emmett J. *Negro Migration During the War,* New York: Arno Press, 1969, pp. 17, 18.

Wanted—10 molders. Must be experienced. $4.50 to $5.50 per day. Write B.F.R. Defender Office.

Wanted – 25 girls for dishwashing. Salary $7 a week and board. John R. Thompson, Restaurant, 314 South State. Call between 7 and 8 a.m. Ask for Mr. Brown.

Wanted – 25 young men as bus boys and porters. Salary $8 per week and board. John R. Thompson, Restaurant, 314 South State Street. Call between 7 and 8 a.m. Ask for Mr. Brown.

Molders wanted. Good pay, good working conditions. Firms supply cottages for married men. Apply T.L. Jefferson, 3439 State Street.

Ten families and 50 men wanted at once for permanent work in the Connecticut tobacco fields. Good wages. Inquire National League on Urban Conditions Among Negroes, 2303 Seventh Avenue, New York City, New York.

Molders wanted. A large manufacturing concern, ninety miles from Chicago, is in need of experienced molders. Wages from $3 to $5.50. Extra for overtime. Transportation from Chicago only. Apply Chicago League on Urban Conditions Among Negroes. T. Arnold Hill, Executive Secretary, 3719 South State Street, Chicago....

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*PART C. LAND: "The 'Exodusters' and Nicodemus"*

Emancipated blacks flowed in Kansas in such numbers in the 1870's that they became known as the "Exodusters." Just as the Jews had once left Egypt in search of the promised land, so did the freedmen come to Kansas lured by the hope of a better life and the false promises of "forty acres and a mule."

Benjamin (Pap) Singleton, who called himself the father of the Exodus, persuaded more than 7000 Negroes from Tennessee alone to migrate. In 1870 there were approximately 17,000 blacks in the Sunflower State. Ten years later there were more than 43,000.

Most of the blacks who came in 1876-1878 settled in one of Singleton's three colonies: Dunlop in the Neosho Valley; Singleton in Cherokee County; and Nicodemus in Graham County. Nicodemus was the only one of the "Exoduster" communities to survive. Here is the story of the founding of that town.

*Source: Kansas: A Guide to the Sunflower State.* Written and compiled by the Federal Writers' Project of the Works Project Administration for the State of Kansas. New York: The Viking Press, 1939, pp. 329-331.

The "Exodusters" were organized in 1873 by Benjamin (Pap) Singleton. In establishing Nicodemus he was aided by Topeka Negro leaders and W.R. Hill, a white man from Indiana, who was speculating in land in western Kansas at that time and was attracted by the large fees that homesteaders paid for assistance in obtaining land and file papers. The first group reached this townsite in the autumn of 1877, too late to plant crops. Their savings had been spent for railroad fares and the payment of fees. Unable to purchase lumber or other building materials, they lived in crude dugouts or burrows. For fuel, they burned buffalo chips, sunflower stalks, and faggots cut from clumps of dwarf willows and cottonwoods. During the first year no houses of any kind were built above the ground. They received little aid from the white settlers of the county, who resented them so bitterly that Hill, blamed for bringing them in, was forced to flee. (When he returned to this section later, however, he was held in high esteem and Hill City was named for him).

This community was named Nicodemus not for the Biblical character but for the legendary Nicodemus who came to America on a slave ship and later purchased his liberty. Of him the plantation Negroes of the South sang:

Nicodemus was a slave of African birth,
And was bought for a bag of gold.
He was reckoned as a part of the salt of the earth,
And he died years ago, very old.

Nicodemus was a prophet, at heart he was wise,
For he told of the battle to come:
Now he trembled with fear when he rolled up his eyes
And he heeded the shake of his thumb.

Members of the Nicodemus colony added the following hopeful chorus:

Good time coming, good time coming,
Long, long time on the way;
Go tell Elijah to hurry up pomp,
To meet us under the cottonwood tree
In the great South Solomon Valley to build up
The city of Nicodemus at the break of day.

Crop failures followed in monotonous succession. Even in 1883, a good crop year elsewhere in western Kansas, Nicodemus was seared by southwest winds. Many colonists, discouraged, abandoned their claims. Others found seasonal work with white farmers in the county. From a population of 500 in 1880 the town had declined to less than 200 by 1910.

One of Nicodemus' most able leaders, the Reverend Roundtree – who wore a brand on one cheek as punishment for having received educational instruction from his master's son – taught the new citizens to read and write. At a State Fair in Michigan his pleas for the colony of Nicodemus brought several carloads of food and a sum of money. Assisted by Zach Fletcher, another resident, he was successful in having Baptist and Methodist churches erected. These buildings are still used by the community. Although most of the colonists have had to begin work at an early age, some have been graduated from college and a few have held county offices. Probably the most notable of these was E.P. McCabe, state auditor (1885-1889), who later became a territorial official in Olkahoma....

Kansas Negroes observe August 4 as Emancipation Day, because, according to legend, that was the day on which Nicodemus' master laid aside is whip....

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## 3g. BLUES: COUNTRY TO CITY – THOUGHTS FOR REVIEW

Consider how people relate to popular music these days. Is music only for when people are happy? Are there times when music can uplift us if we're feeling down?

In this segment of the From Jumpstreet series, "Blues – Country To City," it is noted how popular musicians of today (e.g., Rolling Stones, Eric Clapton, Johnny Winters) were influenced by blues singer Muddy Waters, whose roots are in the blues of the reconstruction era and the field hollers of slavery days.

For the slaves, music was their only release. Complaints and protests, though still voiced by many slaves, were not permitted. After the war, the limited freedoms granted were quickly usurped. Once again, song became the only vehicle of expression.

Music was one thing that could not be taken away. Even when certain instruments (e.g., drums) were banned or became too expensive to buy, people made music ring from everyday tools (washboards, etc.). It was and is, literally, a case of "can't stop the music."

As you watch this program, consider how this music relates to our modern pop, rock country and blues music. For example, when stars call for audience participation (the yeahs, screams, etc.), they are using a "call and response" pattern that began in Africa and was brought to America.

Listen carefully for what else today's music may have inherited from these earlier expressions of life.

## 3h. UNIT QUIZ: POST-CIVIL WAR PERIOD

1. All of the following *except one* were reasons for Blacks to feel disillusioned with life in the South after the Civil War. Select the exception:
   a. Klan violence
   b. disenfranchisement of black voters
   c. poverty
   d. reunited families
   e. Black Codes

2. The following characteristics are evident in some black music. Use the following key to indicate the period in which they are most likely to be evident.
   A. Before the Civil War
   B. After the Civil War
   C. Both before and after the Civil War
   ____ 1. Unaccompanied human voices
   ____ 2. Use of piano
   ____ 3. Complaints about the overseer
   ____ 4. Money problems
   ____ 5. Use of many instruments
   ____ 6. Work songs – Field Hollers
   ____ 7. Banjo
   ____ 8. Night life

3. The following reasons were given by immigrant groups in American History for coming to the United States. Circle the reasons which also would have been given by black people leaving the South after the Civil War.
   1. to avoid religious persecution
   2. economic prosperity
   3. educational opportunity
   4. to get away from social or political persecution
   5. for a better future for following generations
   6. to get a "new start"

*Bonus Question*
Discuss reasons for Blacks' disillusionment after the Civil War, using examples of lyrics from "The Sun's Gonna Shine In My Back Door Someday" to illustrate the paradox of hope and disillusionment in the music we call "blues."

# Unit 4.
# The Turn of the Twentieth Century (1880-1914)

As a result of the Hayes-Tilden Election of 1876 and the political compromise that emanated from it, the so-called "Negro problem" was left to the states to resolve. What this meant, in effect, was the reestablishment of white supremacy in the south. During the following decades, the south successfully repealed federal laws or rendered them ineffectual and shaped national public opinion to the end that Blacks should have no rights in American society, and little or no remedy in the courts of law.

The *Plessy v. Ferguson* decision of 1896, establishing the doctrine of "separate but equal," became the legal and judicial basis for the continued segregation and discrimination of Blacks in American society. It was a world of "Jim Crow," grandfather clauses, poll taxes, lynching, race riots, mob violence, white primaries, segregated schools, segregated housing, and discrimination in employment. Indeed, "the betrayal of the Negro" (a term coined by Rayford Logan) had taken place and would continue until 1954.

Blacks responded to their condition musically with the blues, with spirituals and with the early development of jazz. By the early decades of the 20th century a new medium – talking pictures – has become a major force in the entertainment industry and the musical and theatrical expressions of Blacks were included. From Jumpstreet continues its historical and musical odyssey to encompass the turn of the 20th century.

**Unit Goal**

Students will be able to compare the social and political developments of the era with the music that evolved within the black community during the same period, defining the meaning of Rayford Logan's phrase "betrayal of the Negro."

**Objectives**

1. Define the principle of "separate but equal" and identify the Supreme Court case from which it is derived.
   - *Plessy v. Ferguson Decision*
2. Cite four examples of situations in which Jim Crow laws affected Blacks' civil rights.
   - Education
   - Housing
   - Transportation
   - Voting rights
3. Identify four styles of music that evolved in the black community during this period and recognize two major composers, arrangers or performers of each.
   - Minstrelsy and musical comedy (Will Marion Cook, James Bland, J. Rosamund Johnson, Eubie Blake and Noble Sissle)
   - Ragtime (Scott Joplin, Eubie Blake, Tom Turpin)
   - Concert music (Joseph Douglas, Sissieretta Jones, Harry T. Burleigh, Nathaniel Dett)
   - Concert spirituals (Fisk Jubilee Singers)
4. Recognize the nature of stereotyping in minstrelsy and compare to the portrayal of Blacks in contemporary television programs.
5. Select *one* of the following and compare the manner in which each musical style reflects the social and political forces of the period in which it evolved.
   - Blues and minstrelsy
   - Spirituals and orchestral music of the "Black Nationalist" school

**Materials**

*FROM JUMPSTREET*

#4. Gospel and Spirituals
#5. Early Jazz
#8. Black Music In Theater and Film

*HANDOUTS*

4a. A "Jim Crow" Society
4b. Study Guide for "A 'Jim Crow' Society"
4c. Black Music At The Turn of the Century
4d. Study Guide for "Black Music At The Turn of the Century"
4e. Unit Quiz: The Turn of the Century

**Time**

8-10 class periods

**Procedures**

1. In introducing this unit, it will probably be helpful to review material covered in previous units, particularly noting the disillusionment that surfaced in black communities during Reconstruction. One means of doing this is to have the class recall a list of hopes that the newly freed Blacks probably had immediately after the Civil War (i.e., jobs, legal rights, suffrage, etc.) and to have students rate on a scale of 1-5 the degree to which such hopes were achieved during the Reconstruction Period. Such a ranking can be reviewed and revised at the conclusion of this unit to see if any progress in these areas is achieved during this period.
2. Following this discussion, assign for reading:
   4a. A "Jim Crow" Society
   4b. Study Guide for "A Jim Crow Society"

   The Study Guide can be used as the format for a class discussion and review of this material. As part of this discussion, show students Segments 1-3 of "Black Music in Theater and Film," in which L.O. Sloane's Three Black and Three White Refined Jubilee Minstrels perform several minstrel routines that were commonly performed (mostly for white audiences) around the turn of the century. As students watch, direct them to jot down examples of stereotyping that are evident in these performances. Stop the tape just after the performance of "Walking Talking Jenny" and list these examples. Continue the tape through L.O. Sloane's discussion of the tradition of blackface and his reasons for having developed this troupe.
3. This discussion of stereotyping in public entertainment can be extended to stereotyping still evident on television today. Divide the class into as many teams as there are television channels in your area. Have each team monitor one channel for a period of two evening hours and note: 1) all black characters that appear; 2) what roles they play (e.g., doctor, judge, mechanic, etc., rather than name); 3) whether they are portrayed in a stereotyped manner; and 4) if so, what characteristics identify the stereotype. Compare these findings with those in procedure 2.
4. Assign for reading:
   4c. Black Music at the Turn of the Century
   4d. Study Guide for "Black Music at the Turn of the Century"

   Review the questions on the Study Guide and screen for students the program "Early Jazz," all of which concerns music of this period. Several other program segments that demonstrte music of this period are as follows: Segment 4, Gospel and Spirituals, traces the development of the Fisk Jubilee Singers; Segment 5, Gospel and Spirituals exposes students to the work of several of the composers highlighted in the reading, e.g., Harry T. Burleigh, Nathaniel Dett and J. Rosamund Johnson; Segment 4 in Black Music in Theater and Film discusses black musical comedy and gives examples of the works of Will Marion Cook and Eubie Blake. If students have seen the segments previously, a quick review or recall discussion may be sufficient.
5. In the previous unit, two styles of vocal music were highlighted that conveyed the hopes and disillusionment of the newly freed slaves. This period sees the development of ragtime, early jazz, orchestral music and minstrelsy, in addition to the continuation of blues and spirituals. The works are likely to be more complex musically and to be more instrumental than vocal. Assign a short essay in which students compare blues with one of the styles listed above in terms of its reflection of social and historical forces of the period.
6. Review and revise the rankings established in procedure 1 to determine if progress in this area is achieved during this period.
7. A Unit Quiz (Handout 4e) is provided to assess students' mastery of the objectives of this unit.

**Recommended Reading**


Anderson, David. Ed. *The Dark and Tangled Path: Race in America*. Boston: Houghton Mifflin Co., 1971.

Betts, Raymond F., Ed. *The Ideology of Blackness*. Lexington, Mass.: D.C. Heath Co., 1971.

Brown, Sterling A. *Negro Poetry and Drama*. Washington: The Associates in Negro Folk Education, 1937.

Cripps, Thomas. *Slow Fade to Black*. New York: Oxford University Press, 1977.

DuBois, W.E.B. *Autobiography of W.E.B. DuBois*. Millwood, New York: Kraus Reprint Co., 1976.

DuBois, W.E.B. *Souls of Black Folk*. New York: Fawcett Book, 1977.

Feldstein, Stanley. *The Poisoned Tongue: A Documentary History of American Racism and Prejudice*. New York: William Morrow and Co., 1972.

Franklin, John Hope and Isadore Starr, Eds. *The Negro in 20th Century America*. New York: Vintage Books, 1967.

Gossett, Thomas. *Race: The History of An Idea in America*. Dallas: Southern Methodist University Press, 1963.

Hatch, James V. *Black Image*. New York: Drama Book Specialists, 1970.

Johnson, James Weldon. *Black Manhattan*. New York: Arno Press, 1968.

Jones, LeRoi. *Blues People.* New York: William Morrow and Co., 1963.
Logan, Rayford W. *The Betrayal of the Negro.* New York: The Macmillan Company, 1965.
Mitchell, Lofton. *Black Drama: A Story of the American Negro in the Theater.* New York: Hawthorne Books Inc., 1967.
Newby, Idus A. *Jim Crow's Defense: Anti-Negro Thought in America, 1900-1930.* Baton Rouge: Louisiana State University Press, 1965.
Pinkney, Alphonse. *Red, Black and Green.* New York: Cambridge University Press, 1976.
Sochen, June, Ed. *The Black Man and the American Dream.* New York: Times Books, 1971.
Southern, Eileen. *The Music of Black Americans.* New York: W.W. Norton, 1971.
Weinberg, Meyer, Ed. *W.E.B. DuBois: A Reader.* New York: Harper and Row, 1970.

**Discography**

*Louis Armstrong and Earl Hines 1928.* The Smithsonian Collection C 002.
Brass Bands. *George Lewis Funeral.* French Barclay 920.161.
*The Eighty-Six Years of Eubie Blake.* Columbia C2S-847.
Eubie Blake. *The Wizard of Ragtime Piano.* Twentieth Century Fox 3003.
William Balcom. *Pastimes and Piano Rags.* Nonesuch H-71299.
Roy Eldridge. *Arcadia Shuffle.* Jazz Archives JA 14.
*Don't Give The Name A Bad Place: Types and Stereotypes in American Musical Theater 1870-1900.* New World NW 265.
*Heliotrope Bouquet Piano Rags 1900-1970.* Nonesuch H-71257.
Fletcher Henderson. *Developing An American Orchestra 1923-1937.* Smithsonian Collection R006.
*Scott Joplin: Ragtime Pioneer 1899-1914.* Riverside RLP 8815.
Jellyroll Morton. *Library of Congress Recordings.* Riverside RLP 9001-2.
*Max Morath Plays the Best of Scott Joplin.* Vanguard VSD 39-40.
*King Oliver's Jazz Band 1923.* The Smithsonian Collection R006.
*Piano Rags by Scott Joplin.* Nonesuch H-71248.
*Steppin' On the Gas: Rags to Jazz 1913-1927.* New World NW 269.
*Sweet and Low Blues: Big Bands and Territory Bands of the 1920s.* New World NW 256.
*The Smithsonian Collection of Classic Jazz.* P6-11891.
*Fats Waller Piano Solos 1929-1941.* RCA AXM2-5518.
*World of Popular Music: Afro-American.* Follett Publishing Company, Album XLII.

## 4a. A "JIM CROW" SOCIETY

The phrase "Jim Crow" may be dated to 1830. It is said that Thomas Rice, a white entertainer, while performing in a Baltimore theater, observed a black man singing and dancing in an alley. He stole the black man's singing and dancing routine, and made the song and caricature world famous:

Wheel about, turn about,
Dance jist so
Everytime I wheel about
I shout Jim Crow.

While most whites liked the character, Blacks despised it because it seemed to symbolize all the negative stereotypes and racism that had evolved by the turn of the 20th century. Thus, Blacks used the phrase "Jim Crow" to express the myriad of discriminatory laws and social proscriptions they faced at the turn of the century.

This quagmire of social injustice resulted largely from a U.S. Supreme Court decision in 1896. Homer Plessy, a Louisiana black man, brought a suit before the United States Supreme Court testing the constitutionality of a Louisiana law of 1890 that separated the races in various activities. The Supreme Court held that such laws were not only reasonable but necessary in order to maintain the peace and security of the white community.

It was from this decision that the doctrine of "separate but equal" emerged. Following it, Southern states, in particular, began passing laws that segregated and discriminated against Blacks in every facet of their lives from birth to death. For example, Oklahoma had segregated phone booths, Mississippi had segregated Coca-Cola machines. In Atlanta, Blacks had to use a separate Bible from whites. Schools were segregated; and in some areas, different textbooks were used. Not only were cemeteries segregated according to race, but in Washington, D.C., Blacks could not bury their dead dogs in the same dog cemetery whites used.

Of course, laws and social mores do not exist in a vacuum. In this instance, the existing intellectual climate, to a large degree, shaped, rationalized, and enhanced these practices. In the field of science, Blacks were defined as sub-human creatures incapable of thinking or enjoying civilization and culture. In the field of history, slavery was seen as a "Christianizing influence" on the black savages from Africa on the premise that Africans lacked the moral fiber for freedom. In the field of religion, Blacks were perceived as the sons of Ham who had been cursed into slavery, in perpetuity – one minister going so far as to charge that a black man was the tempter of Eve, blaming the race for the fall of man from the grace of God.

These ideas were disseminated through newspapers, magazine articles, theater and film, popular songs, cartoons, and jokes. Blacks were believed to be over-sexed, dangerous, lazy, stupid, childlike, dirty, thieves, liars, etc. The national climate that evolved seemed to justify any kind of treatment of and control over Blacks.

Indeed, there was a response by Blacks to challenge this "Jim Crow" society. Many Blacks disapproved of Booker T. Washington's accommodationist policies and began a creative campaign to change the laws. W.E.B. DuBois was one such activist who called for the immediate implementation of the 14th and 15th Amendments to the Constitution and the establishment of an organization to fight for the civil rights of Blacks. The National Association for the Advancement of Colored People was established for this purpose. The National Urban League was established to fight segregation in employment. Through her newspaper, Ida B. Wells Barnett fought against lynching in this society. Blacks staged protests and boycotts against segregated transportation in such cities as New Orleans, Mobile and Houston. However, in these early years of the new century, successes were meager. Substantial gains for the race would take another fifty years.

## 4b. STUDY GUIDE FOR "A 'JIM CROW' SOCIETY"

1. Define "Jim Crow."

2. How and when did the term originate?

3. Cite examples of "Jim Crow" laws and the "separate but equal" principle.

4. By whom and for what reason were "Jim Crow" laws passed?

5. Were these laws in violation of the Civil Rights laws passed by Congress during the period of Reconstruction? Why or why not?

6. Who was Homer Plessy and what was the significance of the 1896 *Plessy v. Ferguson* Supreme Court case?

7. Describe how blacks were portrayed by whites during this time period.

8. Identify three Blacks who fought for Civil Rights during this period and cite their contributions.

9. Define: accommodationist.

## 4c. BLACK MUSIC AT THE TURN OF THE CENTURY

During the last decades of the 19th century and the early part of the 20th century, several styles of music emerged in the black community, and in spite of the "separate but equal" national philosophy, a number of black musicians successfully entered the traditional concert world.

*THE FISK JUBILEE SINGERS*

The purposes of the spiritual have been discussed in earlier units but it was not until antebellum times that spirituals became widely known outside the black community. This was largely due to eleven young singers, seven of whom were born slaves. They were the Fisk Jubilee Singers.

Fisk University, founded in 1866, was first intended to be a high school, but the need for an institution of higher learning was recognized, so the Fisk college classes began in 1871. When a young, white instructor named George White was asked by the president of Fisk to give music instruction to his students, he was overwhelmed by the emotion produced in him by their singing. Recognizing that these natural qualities would enhance the singers' performance, White taught them to read music and develop stage presence without eliminating those qualities.

The president of Senegal, Leopold Senghor has since said:

> Negro voices, because they have not been domesticated by training, follow every shade of feeling or imagination; drawing freely from the infinite dictionary of nature, they borrow from it tonal expressions from the light songs of the birds to the solemn roll of the thunder.

Their first selections were popular ballads of the day, such as "Annie Laurie" and "Home, Sweet Home." In unstructured moments, they would sing some spirituals and plantation melodies for their own entertainment. Hearing the simplicity and beauty so evident in these songs, White wanted to include them in the first concert that he planned. There was strong resistance to this from the students because they feared being ridiculed. Finally, White encouraged them to sing several of "their" songs at the program, and the selections met with success and accolades that encouraged White to include more in future programs.

In 1871, White decided to take the group on tour to raise funds. This was a difficult decision, for there were several obstacles: none had the proper clothing for a northern tour or money to purchase any; their program was not in the minstrelsy form with which the American public was familiar; and, in fact, spirituals were quite unfamiliar to the general public.

Nevertheless, with borrowed clothing and funds, White and his singers left to begin a fundraising tour on October 6, 1871, in Cincinnati, Ohio. Although they received less than critical acclaim, they continued on their tour. At Oberlin, Ohio, a turning point was reached. During a lull in the proceedings, while waiting for their turn to perform, they softly began to sing, "Steal Away to Jesus." As a hush settled over the audience, their confidence grew. The purity and beauty of their singing moved the white audience in a way nothing else had. Remembering that slaves had talked about the "year of the Jubilee" that would be celebrated when bondage ended, White renamed the group the Fisk Jubilee Singers. Fame came to them in Boston at the World Peace Jubilee in 1872, where their strong voices carried the strains of "The Battle Hymn of the Republic" throughout the Coliseum. From then on, they toured throughout the United States and in Europe.

For the next seven years they travelled, constantly increasing the university's treasury by over $150,000. As a result of their tour, Jubilee Hall was constructed, and still stands on Fisk University's campus in Tennessee.

*ON THE CONCERT TOUR*

The end of the Civil War created difficulties for individual performers. Unless a performer was a member of a large minstrel troupe, difficulties were experienced. Small unknown groups had to rough it, often doubling as stage hands, janitors, and ticket sellers, finding their own accommodations in unfriendly towns, advertising their show with previews in the town square, providing their own costumes, and so on. Only the exceptional made it. Some of the musicians who were particularly successful are profiled below.

In 1854, James Bland was born to free parents in Flushing, New York. He would write music that would be familiar, one hundred years later, to millions of people who were unknowingly listening to the compositions of a black man. Bland, one of eight children, was destined to become the darling of the Continent, and a writer of songs that would become standards not only in the country of his birth, but in Europe as well. His father, Allen Bland, attended Wilberforce and Oberlin Colleges in Ohio, and received a law degree from Howard University. When James was twelve, Bland was appointed examiner in the United States Patent Office, so the family moved to Washington, D.C. where James attended local schools.

*Joseph Douglass* (1869-1935) was the first black violinist to tour the United States. He began his studies in Washington, continuing them at the New England Conservatory and in Europe. Douglass performed before Presidents McKinley and Taft, and was featured at the Chicago World's Fair on the Colored American Day in

1893. To inspire young black violinists, he often performed in black communities and was the first black violinist to record for the Victor Talking Machine Company, now a subsidiary of RCA. Upon his retirement from the concert stage, he taught music at Howard University and the Music School Settlement in New York.

*Hazel Harrison* (1881-1968) began her studies in her hometown of Laporte, Indiana, and continued under European masters. She performed with the Berlin Philharmonic Orchestra in Germany in 1903-06 but did not begin concertizing in the United States until after 1920.

*Carl Diton* (1886-?) was born in Philadelphia. After his graduation from the University of Pennsylvania in 1909, he pursued further study in Germany under the patronage of Madame E. Azalia Hackley. Upon his return, he became the first black pianist to tour the United States. Diton left the concert stage after a brief career to teach and compose, and may have been the first composer to use a spiritual as thematic material for an organ composition. Diton was one of the organizers of the National Association of Negro Musicians.

*Sissieretta Jones* (1886-1933) was one of the few black solo vocalists who performed after World War I. She was born in Virginia, raised in Rhode Island, and completed studies at the New England Conservatory. Although she sang on tour for several years, it was not until she appeared at a jubilee held at Madison Square Garden in New York in 1893 that the critics acknowledged her existence with any real enthusiasm. Dubbed "Black Patti," after an Italian operatic star Adelina Patti, she was approached by the manager of the Metropolitan Opera Company to sing the part of the African princess in Verdi's "Aida," and Meyerbeer's "L'Africaino." However, a Black was not to appear with the Met until Marian Anderson did so in 1955. Jones sang before President Harrison in 1892 and completed a successful European tour in 1893. Upon her return, she formed Black Patti's Troubadours; with whom she sang operatic arias and enjoyed continuous acclaim until her retirement from the concert stage in 1910.

*BLACK NATIONALIST COMPOSERS*

During the three decades between the end of the Civil War and the beginning of the twentieth century, black musicians' talents encompassed a broad spectrum of musicianship, from the harmonies of simple folk music to the complexities of classical scores. During this period, several composers were born who came to be called Black Nationalists, chiefly because they incorporated black folk music into their otherwise traditional scores.

*Harry Thacker Burleigh* (1866-1949) was the grandson of a runaway slave who fled North with his wife and family. Their destination was Canada, but the imminent birth of a daughter (Harry's mother) caused them to settle in Erie, Pennsylvania. As a child, Harry led his blind grandfather on the latter's rounds as lamplighter, all the while listening to his grandparents' plantation songs and stories. In school, he exhibited a good voice and ear, but it was not until his mother's employer noticed his avid interest in music that his abilities were encouraged. Although he sang in church choirs, it was not until the age of twenty-six that his formal music education began with a scholarship to the National Conservatory of Music in New York. At the Conservatory he came to the attention of Antonin Dvorak, the Czech composer. Dvorak incorporated spiritual melodies he learned from Burleigh into his Symphony #9, "From The New World."

Burleigh is perhaps best known for his arrangements of spirituals for concert singers. "Deep River" was arranged and published in 1917, and has been performed for decades.

*Robert Nathaniel Dett* (1882-1943) is chiefly recognized for his leadership of the Hampton Institute Choir, beginning in 1913. While director there, Hampton enjoyed recognition for the group's high level of performances. The group appeared at festivals held at the Library of Congress, Carnegie Hall in New York, and Symphony Hall in Boston. Dett was born in the slave-founded community of Drummondville, Canada, and received his degree in music from Oberlin College. He won the Bowdoin Prize at Howard University for an essay, "The Emancipation of Negro Music," and the Francis Boot Prize for music. He received honorary degrees from the Eastman School of Music and Harvard University. Among the major concert works for which Dett is recognized are: *The Ordering of Moses; Listen to the Lambs;* and *In The Bottoms Suite for Piano.*

*MINSTRELSY AND MUSICAL COMEDY*

The much maligned minstrel show evolved into a more sophisticated form of musical comedy. The first real departure from minstrelsy was a play that used a pretty black woman. "The Octoroon" was presented by a white manager named John Isham in 1895. His success encouraged him to produce another show, "Oriental America," one year later. It featured the first all black cast to play on Broadway. Other major figures of this period are featured below.

*Will Marion Cook* (1869-1944) achieved distinction as a composer, conductor, violinist, and director. Born in Washington, D.C. of graduates of Oberlin College, he demonstrated an early talent for music. He began with violin lessons at the age of thirteen at his parents alma mater and was enrolled at the Hochschule in Berlin at sixteen. Upon his return to the United States, he continued his studies at the National Conservatory of Music in New York under Dvorak and John White.

He and Paul Lawrence Dunbar collaborated on "Clorindy, The Origin of the Cakewalk," a musical comedy sketch that employed twenty six black performers. Over the admonitions of a white producer who stated that white Broadway audiences would not pay to listen to "Negroes singing Negro opera," he presented the show at the Casino Roof Garden on Broadway in 1898—the first all-black musical comedy to enjoy distinction.

*J. Rosamund Johnson* (1873-1954) was born in Jacksonville, Florida and trained at the New England Conservatory. He toured the vaudeville circuit and in 1901, settled in New York. He and his brother James wrote a number of popular songs, two of which are "Li'l Gal" and "Since You Went Away." In addition to collaborating with the producer Bob Cole, he and his brother wrote "Lift Ev'ry Voice and Sing," the song that has since been titled, "The Negro National Anthem."

*James Weldon Johnson* (1873-1954) graduated from Atlanta and Columbia Universities. Although primarily known as a poet, statesman and civil rights leader, he collaborated with his brother and Bob Cole as lyricist for a number of songs. In 1901, the trio were apparently the first Blacks to sign a one-year contract for monthly stipends against their royalties with a Tin Pan Alley publisher, Joseph W. Stern and Company. They wrote songs for such white stars as Lillian Russell, Anna Held and May Irwin. "Didn't He Ramble," one of such songs, was popular with brass bands. The trio also wrote songs that were published in *The Ladies Home Journal* and *Etude*.

*OTHER MUSICAL FORMS OF THE PERIOD*

Music takes many forms, each of which is related to the experiences, heritage and expertise of the individual who conceives, interprets and projects it for himself or an audience.

Three other music forms whose genesis is considered to be characteristically black are ragtime, blues, and jazz. Ragtime seems to have evolved out of the communal syncopated musical forms of the slavery period. The strongly developed percussion bass (or left hand on the piano) may be related to the foot-stomping and hand clapping that bystanders engaged in, while the right hand on the piano simulated the banjo or fiddle.

History does not record the earliest ragtime piano players, but they often were the only entertainment presented at saloons and other such places along the Mississippi River and in the tenderloin ("red light") districts. Itinerant musicians were the initial purveyors. They rarely played a recognizable tune, for the earliest ragtime or "jig piano" music was likely to be composed on the spot, and its composer rarely stayed long enough in a community for his tune to gain popularity.

*Scott Joplin* (1868-1917) was king. Born in Texarkana, Texas, he had a strong background in music, for each member of his family was an accomplished musician. He taught himself to play the piano with enough expertise that he began to study with a German instructor in the area. There he gained an appreciation for and a knowledge of traditional western styles of music.

In 1896, Joplin settled in Sedalia, Missouri and took advanced courses in music while composing. At the close of the century, ragtime was being acclaimed so that Joplin was able to get his "Original Rag" published in 1899. While he was performing at the Maple Leaf Club, he came to the attention of John Stark, a white music publisher who bought Joplin's piece, "Maple Leaf Rag," for fifty dollars plus royalties. Scott was under the illusion that he was on his way. However, the song did not immediately sell. When it did, however, hundreds of thousands of copies were purchased.

Joplin then began composing his first traditional music: "A Guest of Honor," "A Ragtime Opera," and "The Ragtime Dance" – the latter a ballet that featured the cakewalk and slow drag.

Joplin settled in New York in 1910. Most of his life was spent in decline after he published the opera "Treemonisha" in 1911. His obsession with the opera culminated in a one night performance in Harlem. It would not be until decades after his death in 1917 that the work would be given proper treatment. Its successful revival was due to the popularity that "The Entertainer" received in a first run movie, "The Sting."

Ragtime never did earn the respectability that other forms of black music attained; it would basically remain in the urban areas with its coteries of admirers forming a select fraternity well-known to each other.

*Eubie Blake* (1883) has helped to keep the spirit of ragtime alive. He is the only ragtime artist alive today and his memoirs – and memories – served this medium well.

Adapted from *The Washington Afro-American*, February 14, 1980. Material used with permission of the publisher.

## 4d. STUDY GUIDE FOR "BLACK MUSIC AT THE TURN OF THE CENTURY"

1. In what ways were the Fisk Jubilee Singers significant?

2. Identify three black concert artists of the period and state their instrument?

3. Why was it necessary for many of these concert performers to work mostly in Europe?

4. What does the term "Black Nationalist" composer mean? Identify two composers who were so classified.

5. Explain the relationship of ragtime to musical forms of the slave period.

6. Name three ragtime composers.

## 4e. UNIT QUIZ: THE TURN OF THE CENTURY

1. The U.S. Supreme Court *Plessy v. Ferguson* decision of 1896 established the
   a. Monroe Doctrine.
   b. The right of black students to go to school with white students.
   c. Doctrine of "Separate but Equal."
   d. The rights of black people to sue in federal court.

2. Cite four examples of situations in which "Jim Crow" laws affected Blacks' civil rights.

3. Which of the following is *not* a ragtime composer?
   a. Tom Turpin
   b. Nathaniel Dett
   c. Eubie Blake
   d. Scott Joplin

4. Mark each statement True or False.
   ____ The Fisk Jubilee Singers performed blues music.
   ____ Burnt cork was worn by both black and white minstrel performers.
   ____ Sissieretta Jones was the first black woman asked to perform at the Metropolitan Opera House.
   ____ Harry T. Burleigh composed "Carry Me Back to Ole Virginny."

5. Compare the existence of stereotyping of Blacks in minstrelsy and on television today, citing specific examples.

# Unit 5.
# America and Two World Wars (1914-1945)

From Jumpstreet now progresses into a remarkable period in American history. This period—from 1914-1950—witnessed the rise of nationalism, imperialism, militarism, cities and urban America, a revolution in industry and agriculture, an influx of "new immigrants," and two world-wide conflicts—World War I (1914-1919) and World War II (1941-1945). The nation by mid-century was totally different from that of 1900.

Americans embarked upon an era of materialism, and turned with unashamed enthusiasm to the business of big business, developing technical skills, exploiting natural resources, getting rich and enjoying themselves. Many pondered whether the profound changes taking place were making life better or worse. For many the transformations were a cruel and embittering experience.

It was a period of profound change—of paradox and conflict, of progress and poverty, of collective social reform yet great individual enterprise. These social and technological changes fundamentally affected the Afro-American experience and the black musical expressions emanating from that experience. In these years, while blues and spirituals continued, new musical styles emerged in the black community, specifically jazz and gospel. These musical styles, and their social and historical connections, are explored on the following From Jumpstreet programs: Jazz Gets Blue; Jazz People; Jazz Vocalists; and Gospel and Spirituals.

**Unit Goal**

Students will be able to recognize and cite examples of the paradox of hope and despair evident in a variety of black musical expressions of the period.

**Objectives**

1. Compare and contrast the lives of Blacks during this period with that of other Americans, citing three differences that were due to continuing aspects of racism.
2. Explain how these differences were expressed in the music that evolved in black communities during this period, identifying at least four different styles of music.
3. Compare and contrast the stereotype of Blacks in early films with black writers and artists active in the Harlem Renaissance.
4. Illustrate the acceptance and appreciation of black music by the dominant culture and the simultaneous rejection of black musicians.

**Materials**

*FROM JUMPSTREET*

#2. Gospel and Spirituals
#3. Blues: Country To City
#7. Jazz People
#8. Black Music In Theater and Film
#9. Jazz Gets Blue

*HANDOUTS*

5a. Historical Background
5b. Black Music: 1914-1945
5c. Unit Study Guide
5d. Unit Quiz

**Time**

8-10 class periods

**Procedures**

1. Several days prior to using the videotapes, distribute and assign:
   5a. Historical Background
   5b. Black Music: 1914-1945
   5c. Unit Study Guide

   The Study Guide may be used as the basis of classroom discussion to review the historical period and the musical styles that emerged within the period.

   At this time a research project might be assigned in which each student selects one performer or composer mentioned in 5b and prepares a report that includes biographical information as well as a selection of the individual's music. Alternatively or concurrently, some students might research the lives and works of individuals who were active in the Harlem Renaissance of the 1920s. Suggested figures include: Langston Hughes, Paul Lawrence Dunbar, Jean Toomer, Claude McKay, Alvin Locke and W.E.B. DuBois. In addition to the compilation of biographical information on these literary and political individuals,

students should be required to read at least one work by the individual they select and to report on the characteristics of black life reflected in the work.

2. As an introduction to student viewing of "Black Music In Theater and Film," review and list on the board some of the major reasons Americans supported U.S. involvement in two World Wars, e.g., to make the world safe for democracy, to achieve self-determination for all people, to achieve freedom of religion and speech. Direct students to take particular note while viewing of any evidence that supports or contradicts this view of American society as it pertains to Blacks.

   Following the television program, compare students' observations with the list created prior to viewing to ascertain differences in achievement of social goals between Blacks and whites.

3. For further study of the perception of Blacks by Hollywood during this period, it may be possible to obtain and show one or more of the following feature films: *Pinky, Birth of a Nation, Green Pastures, Emperor Jones.*

4. To demonstrate the music that evolved in the black community during this period, several programs in the From Jumpstreet series can be used:
   a. *Blues: Country To City*—The first half of the program, which features Willie Dixon, will provide additional background on migration and on the effects of urban migration on blues music.
   b. *Jazz Gets Blue* illustrates the continuing development of blues—into classic blues and jazz, as well as the environments in which these styles were generally found. In particular, direct students' attention to Oscar Brown's performance of "All Blues," which relates or suggests many of the conditions under which Blacks lived during this period. Ask students to list mood-evocative words in the lyrics of this song, and discuss how these are used to convey a sense of the blues.
   c. *Gospel and Spirituals*—The development and spread of gospel music in the 1920s and 1930s is also, in part, a response to urban migration. While viewing this program, students can compare and contrast these two forms of religious expression to determine why gospel music seems so responsive to its time.

5. During this period, the black musical style most heard by the country as a whole was jazz. While jazz musicians traveled and played throughout the country with, at times, considerable professional success, offstage they frequently endured segregated travel, housing and restaurants. Black patrons often were not permitted in clubs where jazz musicians played and the musicians themselves were often unable to stay in the hotels where they performed. Yet the style continued to develop and to grow, which students can experience by viewing "Jazz People." Following viewing, students might be asked to develop a hypothetical itinerary for a jazz musician.

6. To culminate this unit, provide sufficient time for all students to present their research reports. A unit quiz also is included (Handout 5d) to assess students' mastery of the unit objectives.

**Recommended Reading**


Boskin, Joseph. *Urban Racial Violence.* Beverly Hills: Glencore Press, 1969.

Cronon, E. David. *Black Moses: The Story of Marcus Garvey.* Madison: University of Wisconsin Press, 1969.

Cruse, Harold. *The Crisis of the Negro Intellectual.* New York: William Morrow and Co., 1967.

Fishel, Leslie H. Jr. and Benjamin Quarles. *The Black American.* Glenview, Ill.: Scott, Foresman Co., 1970.

Garfinkel, Herbert. *When Negroes March.* New York Atheneum Press, 1969.

Huggins, Nathan, Ed. *Voices from the Harlem Renaissance.* New York: Oxford University Press, 1976.

Locke, Alain, Ed. *The New Negro.* New York: Atheneum Press, 1968.

Meier, August *et al,* Ed. *Black Protest Thought in the Twentieth Century.* Indianapolis: Bobbs-Merrill, 1971.

Osofsky, Gilbert. *Harlem: The Making of A Ghetto. 1890-1930.* New York: Harper & Row, 1966.

Ottley, Roi. *New World A-Coming.* New York: Arno Press, 1968.

Sherman, Richard, Ed. *The Negro and the City.* Englewood Cliffs, N.J.: Prentice-Hall Co., 1970.

Sitkoff, Harvard. *A New Deal For Blacks.* New York: Oxford University Press, 1978.

Taylor, Arnold. *Travail and Triumph.* Westport, Conn.: Greenwood Press, 1976.

Tivombly, Robert. *Blacks in White America Since 1865.* New York: David McKay Co., 1971.

Tuttle, William. *Race Riot: Chicago in the Red Summer of 1919.* New York: Atheneum Press, 1970.

Urban, Larry. *The Negro in America.* Chicago: Scott, Foresman Co., 1964.

Woodward, C. Vann. *The Strange Career of Jim Crow.* New York: Oxford University Press, 1974.


**Discography**


Art Ensemble of Chicago. *Nice Guys.* ECM-1-1126.

Art Blakey with Horace Silver. *A Night At Birdland.* Volumes 1 and 2. Blue Note BLP-81521-2.

*Blues and All That Jazz.* Decca DL 79230.

*Boogie Woogie, Jump and Kansas City.* Folkways FJ 2810.

Oscar Brown, Jr. *Tells It Like It Is.* Columbia CS 8825.

John Coltrane. *Coltrane Plays The Blues.* Atlantic 1382.

John Coltrane. *Kulu Se Mama.* Impulse A-9106.

John Coltrane. *Meditations.* Impulse A-9110.

*The Complete Savoy Studio Sessions.* Savoy 5500.

*Cuttin' The Boogie: Piano Blues and Boogie Woogie 1926-1941.* New World NW 259.

Miles Davis. *Kind Of Blue.* Columbia CS 8163.

*Miles Davis' Greatest Hits.* Columbia PC-9808.

Roy Eldridge. *Only The Blues.* Verve 8250.

John Birks "Dizzy" Gillespie. *The Development of An American Artist.* The Smithsonian Collection R 004.

Jackie McLean. *Bluesnik.* Blue Note 84067.

Jackie McLean. *Let Freedom Ring.* Blue Note 84106.

*Singin' the Blues.* MCA2-4046.

Bessie Smith. *The Bessie Smith Story.* Columbia CL 855-8.

*Bessie Smith The Empress.* Columbia G 30818.

*The Smithsonian Collection of Classic Jazz.* Smithsonian Collection P6 11891.

*Sweet and Low Blues: Big Bands and Territory Bands of the 20s.* New World NW 256.

The next great watershed in black American history after emancipation was the migration of millions of Blacks from southern farms to northern cities. The following chart shows how many Blacks moved north between 1910 and 1960.

| | *Net Emigration of Blacks* |
|---|---|
| 1910-1920 | 454,000 |
| 1920-1930 | 749,000 |
| 1940-1950 | 1,244,000 |
| 1950-1960 | 1,457,000 |

This influx had significant effects both on the individuals who moved and on the cities they went to. The chart below shows the change in black population between 1910 and 1920 for three major northern cities.

*Change In Black Population*

| | 1910 | 1920 |
|---|---|---|
| New York | 91,000 | 152,000 |
| Chicago | 44,000 | 109,000 |
| Philadelphia | 85,000 | 135,000 |

What were the causes of this massive population movement? Certainly, the increasing racism of southern society, evidenced in lynchings, disfranchisement, and segregation, helped dispose many Blacks to leave the South. But the quest for a better quality of life was also a factor.

The migration of Blacks to the cities led to changes in almost every aspect of black life. As northerners, Blacks experienced new competition for jobs and housing, and racial tensions and violence heightened. Between 1900 and 1920, race riots occurred in leading northern cities, including New York, Chicago, and Springfield and East St. Louis, Illinois. So much racial violence marred northern society that James Weldon Johnson dubbed the period "the red summer." Thousands of black soldiers had fought valiantly, "to make the world safe for democracy," only to return to be lynched—even in uniform.

Nonetheless, the great migration brought the Afro-American into contact with the quickened pulse of the city. Blacks were forced to come to grips with an entirely different life style. The ghetto, unlike the isolated farm, provided the basis for a vigorous group life. Urban life and environment re-shaped the Blacks' psyche. Such a profound transformation could hardly occur without reverberations in the world of music and dance. The new urban consciousness was expressed in blues and jazz.

The 1930s, however, brought the Depression, social upheaval, riots and bread lines for most Americans—Black and white. President Franklin Delano Roosevelt, elected in 1933, was a most attractive leader to Blacks. Roosevelt's New Deal programs and agencies eased the burden for many Blacks.

In 1941, when the United States entered World War II, Blacks rallied around the slogans of the war to fight for the four freedoms—fear, want, religion and speech—and to fight Aryan supremacy abroad. And yet, the armed services remained segregated, and black soldiers were not always welcomed. The prosperity of the war industry and the proscriptive southern moves once again attracted thousands of Blacks to northern cities. The consequent overcrowding and war tension heated racism to the boiling point, and race riots erupted in New York, Detroit, and Los Angeles. Many Blacks began to recognize that the need to fight against "Juden Verbotten" in Europe was not unlike the need to fight against "No Negroes Allowed" in America.

After the war, the next significant event affecting Blacks' fight against prejudice and discrimination occurred on May 17, 1954, when in *Brown v. Board of Education*, the Supreme Court overturned the "separate but equal" doctrine.

The period covered in this unit saw some remarkable technological developments that affected and advanced the course of Afro-American music. Phonograph recordings, for example, made it possible for the first time to hear a musical performance that had been presented somewhere else and at some other time. Radios brought live musical performances from one place to many. These two innovations greatly expanded the musical experiences and awareness of masses of Americans.

*CLASSIC BLUES*

Classic blues was the first style of music to emerge from the black community that would benefit from this new technology. Classic blues differs from other blues in several respects: it incorporates more European musical elements than earlier blues; is more audience-oriented than earlier blues; and is generally accompanied by a piano or combo rather than self-accompanied on guitar or harmonica. The field was largely dominated by female performers (although composers tended to be male) and music of this style was more likely to be specifically composed for performance and/or recording than for spontaneous individual creation.

The commercial success of classic blues women such as Ma Rainey, Bessie Smith, Clara Smith, Bertha "Chippie" Hill, Sippie Wallace, Lucille Hegamin, Rosa Henderson and Victoria Spivey, was very influential in the development of the recording industry. The introduction of black music into white recording company catalogues (beginning in 1920 with Maimie Smith's recording of "Crazy Blues") was a financially successful strategy that produced significant revenue for these companies at a time when other record sales had declined sharply due to the popularity of live music on radio. "Crazy Blues" sold for months at a rate of 8,000 records a week; Victoria Spivey's first record, "Black Snake Blues," released in 1926, sold 150,000 copies in one year.

*RAGTIME*

Ragtime was the first black music to consciously synthesize Afro-American and European musical characteristics. Afro-American melodic and rhythmic elements of banjo and fiddle music often were included, as were cakewalk and juba dance rhythms. European sources include polkas, quadrilles, marches and schottisches.

Ragtime, primarily a piano music, was the first black music in America intended to be performed as written.

Ragtime often was commercially exploited through Tin Pan Alley, which for several years published ragged versions of almost every popular song; it became the basis of serious composition through the efforts of Scott Joplin, Igor Stravinsky and others. This was in marked contrast to the early years of both ragtime and early jazz when ragtime's association with "red light" districts negatively affected the public's image and acceptance of the music.

*EARLY JAZZ*

Early jazz is an improvisational music which synthesizes many musical elements, including blues, brass band music, African rituals, and ragtime. Among its characteristics are:

- blue notes: flatted microtonal variants of the 3rd and 7th degrees of the scale;
- 12-bar AAB blues form employing a I-IV-I-V-I chord progression;
- short melodic and rhythmic breaks or solos between ensemble passages;
- collective improvisation led by the trumpet or cornet and supported harmonically by other melodic instruments, e.g., clarinet and trombone;
- head arrangements worked out by or improvised by the entire group and then memorized for performance;
- syncopation and a variety of instrumental attacks and inflections including growls, note bending, shakes and vibrato.

The origin of the word has numerous theories. One is that a black musician named Jazo Brown's first name was shortened by his patrons and associated with the music he played. Another is that when a sign was painted for a black musician named James, it came out "Jas' Band." Still another deals with the poor pronunciation of the word "razz," the name of a black band in New Orleans.

*JAZZ AND BLUES*

The association between blues and jazz began in New Orleans and progressed in the 1920s and 1930s to Kansas City. The 12-bar AAB form and the standardized I-IV-I-V-I harmonic progression of the blues provided jazz musicians with a vehicle uniquely suited for improvisation. This blues/jazz synthesis, which became one of the main styles in the swing era, emphasized head arrangements (largely improvised but worked out prior to performance and then memorized), repeated melodic figures, and call and response sections between instrumental sections.

Modern jazz musicians, particularly those from the bebop or hard bob schools, have continued to utilize blues elements in performance and composition.

*JAZZ IN TRANSITION*

The 1930s were distinguished by the crystallization of three basic approaches to the performance of large ensemble jazz:

- the tightly arranged 32-bar form employed by the Fletcher Henderson Orchestra, which emphasized written variations on the theme and call and response exchanges between brass and reed sections with solo interludes;
- simple head arrangements; blues-based riff figures; and bouncy swing rhythms which served as launching pads for the virtuoso soloists who were the trademark of the Basie Orchestra.
- the unique compositions and arrangements of Duke Ellington, which were often features for the orchestra's principal soloists, emphasizing cross-sectional voicing of themes and utilizing the personal timbres of orchestra members as a compositional resource.

The 1940s were distinguished by the development of bebop, which, in addition to its purely musical value, was significant because many of its practitioners considered themselves artists rather than entertainers. Among its principal innovators were:

- Dizzy Gillespie, whose original composition and improvisation emphasized extended harmonies and a new rhythmic complexity through asymmetrically phrased 16-note patterns and the introduction of Afro-Cuban percussion;
- Charles Parker, who perfected the practice of generating new melodies over reharmonized themes;
- Thelonius Monk, the most adventurous bebop composer in terms of form, harmony and rhythm.

*GOSPEL*

The relationship between religion and music is central to traditional West African society. In America, religion and music were frequently the only areas in which Blacks could express themselves freely. In the early part of the century, a new form of religious music evolved in the black community.

Gospel music is a family of performance styles, including soloist with accompanying group, male quartets, song sermons/holiness shouting, country gospel, balladeering, rhythm and blues and soul-influenced gospel, and progressive gospel. Gospel music generally is performed with accompaniment, including guitars, drums and organ; is drawn from secular music forms; is up-tempo, syncopated and rhythmically complex, including the use of tambourines and body percussion to provide counter rhythms; and is characterized by a wide variety of vocal attacks, including moans, wails, shouts and falsetto. It is based on texts drawn both from the Bible and from life experience and frequently uses black vernacular language. Gospel is characterized also by intensely emotional, communal participation through call and response. Not all gospel music, however, is fast and hard-driving rhythmically. Some is ballad-like and rhythmically simple.

The writings of Thomas A. Dorsey, from his start in 1920, have been a dominant force in gospel music. By 1970, Dorsey had written more than 400 songs for church congregations and other listeners. His music has swinging, rocking rhythms and blues-like melodies. "Precious Lord, Take My Hand" is his most famous. He organized a National Convention of Gospel Singers and inspired hundreds of gospel singers. Gospel songs invaded the theater, night clubs, gambling casinos, jazz festivals and concerts. By the late 1940s, the recording industry became aware of the commercial value of singers like Sister Rosetta Thorpe, Clara Ward, and Mahalia Jackson.

## 5a. UNIT STUDY GUIDE

1. List three reasons for the migration of blacks from South to North and identify the major cities where the black population increased significantly between 1910 and 1920.

2. In what way did the 1930s Depression affect Blacks who had moved out of the South?

3. Why was President Roosevelt's New Deal helpful to Blacks?

4. Name two technological developments between 1914 and 1945 that contributed to the advancement of black music in America.

5. Cite three ways in which classic blues differed from earlier blues.

6. What classic blues performer was the first black recording artist?

7. Name, compare and contrast two environments where one might have heard ragtime music during this period.

8. Name two cities that were important in the early development of jazz.

9. Dizzy Gillespie and Thelonius Monk are associated with what style of jazz?

10. "Precious Lord Take My Hand" is an example of what style of black music? Who wrote it?

## 5d. UNIT QUIZ

1. Which of the following statements best describes the differences between Anglo-American experiences and the black experience during this period?
   a. open covenants openly arrived at
   b. a big gap between official statements and actual conditions
   c. a difference between North and South
   d. differences did not exist

2. Feelings most frequently expressed in blues include all of the following except:
   a. despair
   b. jubilation
   c. frustration
   d. worry

3. Life experiences which often are reflected in urban blues include all of the following except:
   a. unemployment/poverty
   b. romantic disappointment
   c. racial acceptance and equality
   d. urban living

4. Black personal characteristics frequently shown through public entertainment included all of the following except:
   a. lazy
   b. superstitious
   c. simple
   d. ambitious

5. A major contradiction in American society during this period was:
   a. the public's acceptance of black music and rejection of black musicians
   b. black musicians' ability to sing but not to play instruments
   c. black musicians' ability to play instruments but not sing
   d. the public's acceptance of black musicians and rejection of black music

6. A Gospel music artist appearing on Jumpstreet says of the music that:
   a. the feeling is important
   b. the instruments make the difference
   c. the message is what counts
   d. the sincerity of the singers is what counts

7. Which of the following themes was a feature of early black musical theater?
   a. a parody on racism and "Jim Crow" laws by black performers
   b. the enjoyment of music and dance
   c. satisfaction with life
   d. the displaying of one's talents

8. Which of the following cities is called the "birthplace" of jazz?
   a. Chicago
   b. New Orleans
   c. New York
   d. Detroit

9. Which of the following musical activities are essential in instrumental jazz tunes?
   a. Improvisation on a theme or on the bass line
   b. The repetition pattern of the rhythm section
   c. The use of a boogie woogie left hand style by the pianist
   d. Improvisation based on the rhythm of the drum solo

10. Which of the following terms indicate prevalent jazz styles of the 1940s?
    a. Swing
    b. Ragtime
    c. Cool
    d. Bebop

11. Write a one-page essay in response to *one* of the following:
    a. Compare the image of Blacks in early films with what you have learned about black culture.
    b. Discuss the ways in which the "separate but equal" doctrine affected black musicians during this period.
    c. Write two letters. The first is from a young black man, writing his final letter home after fighting in Europe in World War I. What is he looking forward to? The second letter is written by the same man to an army buddy after he has been home six months. This letter should reflect the conditions he found.

# Unit 6. Contemporary America (1945-present)

We now enter the period of contemporary America, in which the present generation impacts upon the music of the times. Much that has gone on before has been passed down in the form of music. However, the contemporary period will add its own musical flavor which represents American culture today. The advent of television and the electronics revolution will fundamentally shape the music of this period. But the social and cultural forces of this period will make the music uniquely reflect what is today – what is contemporary. From Jumpstreet – A Story of Black Music considers these changes in popular vocal music in the programs entitled, "Rhythm and Blues," "Soul," and "Black Influence In The Recording Industry."

**Unit Goal**

Describe the significant historical changes that began in the 1950s and show their impact on the music and dance that emerged.

**Objectives**

1. List the social, political and economic developments which influenced black music of the period, in particular, citing factors which broadened the marketability of black performers.
2. Explain how rhythm and blues and later soul reflected the political, social and economic developments of the period, including Blacks' increasing impatience with continuing discrimination.
3. Develop a time line that identifies styles of black American music in each decade of the 20th century and name two performers associated with each style.
4. Select recordings by black Americans that reflect specific factors, e.g., pride, hope, love, protest, etc.

**Materials**

*FROM JUMPSTREET*

#12. Rhythm and Blues
#10. Soul
#11. Black Influence In The Recording Industry

*HANDOUTS*

6a. Contemporary America: An Historical and Musical Perspective
6b. Study Guide for "Contemporary America: An Historical and Musical Perspective"
6c. Rhythm and Blues Viewing Guide
6d. Path to Profit for Black Musicians

**Time**

8-10 class periods

**Procedures**

1. Several days prior to showing the first videotape, assign:
   6a. Contemporary America: An Historical and Musical Perspective.
   6b. Study Guide for "Contemporary America: An Historical and Musical Perspective"

   The reading is primarily an overview; students will need to do additional research to complete the Study Guide.

   At least one class period should be spent reviewing the Study Guide, in particular, contrasting the political and social climate for Blacks in America before and after 1954. Whenever possible, students should try to relate the significance of the *Brown* decision to their own lives, e.g., listing those integrated activities in which they now freely engage which would not have been possible prior to 1954.
2. The purpose of showing "Rhythm and Blues" is twofold: to illustrate the musical characteristics of the style and to show how these characteristics reflected the political and social climate of the period.

   A "Rhythm and Blues" Viewing Guide (Handout 6c) is provided to focus students' attention during viewing on these two factors. It may be difficult for students to absorb both sets of information in one viewing. An alternative to showing the program twice is to assign different questions to each half of the class, correlating the information gathered in discussion.

Since rhythm and blues was probably the major popular music of the previous generation, students might find records in their homes that are from this period.

3. By the early 1960s, music by black Americans, which had always reflected the political and social climate in which it was developed, began to have a much more direct connection with the development of the styles that came to be called "soul." The From Jumpstreet program on this subject not only points out the political uses of music in the '60s, but the equally important economic issues that were confronted with the emergence of major black-owned recording companies.

   It is recommended that this program be shown in three parts, although it may be completed in one class period:

   *Part 1* – Segments 1-5 (approximately 11 minutes) ending with examples of political statements made by soul musicians Gil Scott-Heron, Marvin Gaye and Curtis Mayfield.

   Discuss the political statements being made by each of these musicians and relate them to the civil rights movement of the period. Ask students to bring in recordings of other musical artists of the period, such as James Brown and Aretha Franklin for further analysis.

   *Part 2* – Segment 6 (approximately 3½ minutes) in which Oscar Brown, Jr. performs "Brown Baby." In this song, Mr. Brown calls for the social world he would like his child to grow up in. Discuss: What are the elements of such a world and do they exist today?

   *Part 3* – Segments 7-9 (approximately 14 minutes) concerning the evolution of black recording companies in the '60s, including a 9-minute interview with Stevie Wonder. Discuss the differences in intent between the songs in this section and those heard earlier, both of which are marketed as "soul."

4. The final program in this unit "Black Influence In The Recording Industry" is one which provides both a review of the last 60 years and a look to the future. Prior to viewing, distribute to students

   6d. Path to Profit for Black Musicians

   in which they are asked to chart significant major styles of black American music in each decade of the 20th century and to identify at least two performers also related with each style. Already listed on this timeline are major historical events. When complete, this chart can serve as a review of From Jumpstreet.

5. Select a culminating evaluative activity for this unit from the following:

   a. Write a 500-word essay in which you define "Soul Music," citing specific examples to support your definition and relating these examples to social, political and economic factors.

   b. Select 20 records by black American artists released between 1945 and today in which the lyrics of each record reflect at least one of the following:

   - Black pride
   - Hope
   - Freedom
   - Oppression
   - Love
   - Rage
   - Rejection
   - Economic issues
   - Protest
   - Success

   Prepare an introduction for each record that explains its significance.

**Recommended Reading**


Baker, David N. *et al. The Black Composer Speaks.* Metuchen, N.J.: The Scarecrow Press, Inc., 1978.

Boskin, Joseph. *Urban Racial Violence.* Beverly Hills: Glencoe Press, 1976.

Carmichael, Stokely and Charles V. Hamilton. *Black Power.* New York: Random House, 1967.

Davidson, Basil. *Let Freedom Come.* Boston: Little, Brown and Co., 1978.

Franklin, John Hope and Sidore Starr. *The Negro in 20th Century America.* New York: Vintage Books, 1967.

Huckaby, Elizabeth. *Crisis At Central High.* Baton Rouge: Louisiana State University Press, 1980.

King, Martin Luther, Jr. *Why We Can't Wait.* New York: Harper & Row, 1964.

Meier, August *et al.*, Ed. *Black Protest Thought in the Twentieth Century.* Indianapolis: Bobbs-Merrill, 1971.

Nketia, J.H.K. *The Music of Africa.* New York: W.W. Norton, 1974.

Read, Oliver and Walter L. Welch. *From Tin Foil to Stereo.* Indianapolis: Howard A. Sams Co., 1976.

Taylor, Arnold. *Travail and Triumph.* Westport, Conn.: Greenwood Press, 1976.

U.S. Commission on Civil Rights. *Twenty Years After Brown.* Washington: U.S. Commission On Civil Rights, 1957.


**Discography**

*Rhythm and Blues*

The Dells. *The Dells Greatest Hits Volume 2.* Cadet CA 50036.

Bo Diddley. *16 All Time Greatest Hits.* Checker 2989.

*The Greatest Ray Charles.* Atlantic SD 8054.

*History of Rhythm and Blues.* Volume 1: *The Roots 1947-52* Atlantic SD 8161.

Volume 2: *The Golden Years 1953-55.* Atlantic SD 8162.

Volume 3: *Rock & Roll 1956-57.* Atlantic SD 8163.

Volume 4: *The Big Beat 1958-60.* Atlantic SD 8164.

Elvis Presley. *Elvis Forever 32 Hits.* RCA PJL 28024.

*Roots of Rock and Roll.* Volume 1: *Anthology.* Savoy Records SJL 2221.

Volume 3. *The Greatest Group of Them All – The Ravens.* Savoy Records SJL 2227.

Volume 4: *The Original Johnny Otis Show*. Savoy Records SJL 2230.
Volume 5: *Ladies Sing The Blues Anthology*. Savoy Records SJL 2233.
Volume 6: *Honkers and Screamers Anthology*. Savoy Records SJL 2234.
*Straighten Up and Fly Right: Rhythm and Blues*. New World NW 261.

*Soul*

James Brown. *Say It Loud, I'm Black and I'm Proud*. King 5-1047.
Oscar Brown, Jr. *Sin & Soul*. Columbia CSJ 8377.
Ray Charles. *Greatest Hits*. Atlantic 7101.
Sam Cooke. *The Golden Sounds of Sam Cooke*. Trip 2TLP 8030.
The Delphonics. *The Best of the Delphonics*. Kory Records KK 1002.
Aretha Franklin. *Aretha's Gold*. Atlantic SD 8227.
Aretha Franklin. *Ten Years of Gold*. Atlantic SD 18204.
Aretha Franklin with James Cleveland and The Southern California Community Choir. *Amazing Grace*. Atlantic SD 2-906.
Isaac Hayes. *Hot Buttered Soul*. Enterprise Records ENS-1001.
*History of Rhythm and Blues*. Volume VI. *On Broadway 1963-64*. Atlantic SD-8194.
Volume VII: *The Sound of Soul 1965-66*. Atlantic SD 8208.
Volume VIII: *The Memphis Sound 1967*. Atlantic SD 8209.
The O'Jays. *Ship Ahoy*. Philadelphia International Records KZ 32408.
*Otis Redding: History*. Atco 261.
Dinah Washington. *Back to The Blues: The Blues Ain't Nothin' But a Woman Crying For Her Man*. Roulette SR 25189.
Stevie Wonder. *Greatest Hits*. Tamla T7-283.
Stevie Wonder. *Songs In The Key of Life*. Tamla T13-340C2.

## 6a. CONTEMPORARY AMERICA: AN HISTORICAL AND MUSICAL PERSPECTIVE

*INTRODUCTION*

FROM JUMPSTREET: A STORY OF BLACK MUSIC may be viewed as a train traveling through the significant periods or "stations" of American history. With each stop, passengers board the train and bring with them their "cultural baggage." This "baggage," or these experiences, mix with what has come before, creating a new cultural "mix" which is passed on to the next generation or "station."

The first station was that point in history which brought about the "Peopling of America." Among the passengers were West Africans who boarded the train with a strong musical heritage.

The second stop of the "Jumpstreet" train was in slavery itself. Here, spirituals, work songs and dances evolved to characterize the response of the black passengers to the conditions of slavery.

The train then moves to the third station – after the Civil War – when slaves were legally freed but Blacks learned they were not really free. The disillusionment of the passengers who boarded in this period was expressed in their blues music; their hopes were expressed in their spirituals.

By the fourth station, at the turn of the 20th century, it is clear to most Blacks that they have been betrayed by American society. Millions will move to urban and industrial areas seeking a new beginning and new hope. The passengers who boarded here brought with them the musical response of jazz, and the constant realities of a harsh life still evidenced in their spirituals and blues.

America engaged in two world wars – World War I (1914-1919) and World War II (1941-1945). The years of history between these wars represent the fifth station for the Jumpstreet train. There existed in this period a paradox of hope and despair for Blacks as expressed in the variety of black music evident in those years. It was a period of blues, gospel, jazz, and the beginnings of rhythm and blues.

And now the train has reached the station where your generation boards and mixes its "baggage" with that which came before. As you explore this period, see the extent to which this history impacts upon and mixes with the musical forces of your day.

*POST-WORLD WAR II*

Among the numerous adjustments the American people had to make at the end of World War II was adaptation to the new status of black people in the United States. This new status arose not merely because a substantial portion of the gains made during the war were retained, but also because of the intensification of the civil rights movement. Black organizations, notably the NAACP, began to press more vigorously for full equality in political organizations, and civic, labor, and religious groups, among others. The courts, chiefly at the federal level, increasingly debated racial issues, and frequently ruled in favor of equality. The executive branch of the federal government, sensitive to domestic pressures, exerted considerable influence in attempting to eradicate segregation. In addition, the rising independence movement in Africa, beginning in 1948 with the establishment of an independent Ghana, also impacted on the shape of American history in this period. The interaction of these forces created a better environment for black Americans as the nation moved into the second half of the 20th century.

In several significant ways, President Harry S. Truman contributed to the creation of a climate in which the status of the Negro could be improved. In 1946, he appointed a committee of distinguished black and white Americans to inquire into the condition of civil rights and to make recommendations for their improvement. The report, *To Secure These Rights*, strongly condemned segregation practices. In 1948, Truman desegregated the armed forces, and issued an executive order calling for fair employment throughout the federal establishment.

In the mid-1940s the popular musical form in the black community was rhythm and blues. Technological innovations soon spread this music throughout the country. The record business was going strong and had targeted young people as consumers. Radio, too, was still growing and the air waves could not be segregated. White teenagers, prodded by energetic disc jockeys, quickly responded to the highly expressive music they heard by dancing – and dancing! They were called rebellious and wild. The music was considered by many to be a bad social influence.

In *Blues People*, LeRoi Jones described rhythm and blues as follows:

> Rhythm and blues not only reflected that stream of music that had been city blues and was a further development of the growing urban tradition, it also reflected a great deal about the America it came out of and the Negroes who sang or listened to it. Certainly the war years had brought about profound changes in the cultural consciousness of Negroes....
>
> There was a kind of frenzy and extra-local vulgarity to rhythm and blues that had never been present in older blues forms. Suddenly it was as if a great deal of the Euro-American humanist facade Afro-American music had taken on had been washed away by the war. Rhythm and blues singers literally had to shout to be heard above the clanging and strumming of the various

electrified instruments and the churning rhythm sections. And somehow the louder the instrumental accompaniment and the more harshly screamed the singing, the more expressive the music was....

Equally interesting are the uncommonly weird sounds that were made to come out of the instruments ... The point, it seemed,...was to make the instruments sound as unmusical, or as non-Western, as possible....

*AFTER 1954*

In 1954 the Supreme Court of the United States rendered its *Brown v. Board of Education* decision which overturned the "separate but equal" doctrine. This decision profoundly affected the future of Blacks in America – it became the sheet anchor for civil rights demands and later civil disobedience in American society. In 1955, Dr. Martin Luther King, Jr., ushered in the civil rights movement and the subsequent black nationalism of the 1960s, by leading a group that boycotted the Montgomery Alabama bus system because of its continued segregationist policies.

Only by looking back and contrasting the role of music in the history of African and European cultures, can we begin to understand the apprehensive reaction to rhythm and blues and its white counterpart, rock 'n roll. In European cultures music served primarily an entertainment function during times of leisure. But to the ancestors of Afro-American music, dancing was an integral part of life. It functioned in leisure, work, ceremonies, even bad times like mourning the loss of loved ones. Some descendants of Europeans, especially people from Protestant fundamentalist heritages, had been taught that dancing was sinful and music was to be limited to certain occasions. The advent of commercial music and its public acceptance and expression by white youth would naturally have been a distressing sign to the elders of such cultures.

The record industry had inadvertently forced a cultural clash between two peoples whose customs and traditions had heretofore co-existed as "separate but equal." The differences that seethed during segregation surfaced when the air waves mixed and forced the two cultures to confront each other and their own values in the music.

The new breed of young people in both cultures had found in this new assertive musical form a way to exert their independence, their own personality. They became an important block of consumers in the American economy, spending millions of dollars on records and concerts yearly.

*THE 1960s*

During the 1960s, black activism became so prevalent a phenomenon that the years have been called the decade of the "Black Revolution." Blacks were becoming increasingly intolerant of their status and were outraged by the violence perpetrated on members of their race. In urban areas, new black leaders emerged with programs and organizations to alleviate the plight of the black people.

The introduction of the concept of black power began the spread of the current nationalist sentiment among Afro-Americans. Black power was a call for black community control of businesses, education, police, and other institutions which had not been responsive to the needs of Blacks. Further it was a call for black unity, for the concept of black power rested on a fundamental premise:

Before a group can enter the open society it must first close ranks. By this we mean that group solidarity is necessary before a group can operate effectively from a bargaining position of strength in a pluralistic society.

Its leading political exponents were Malcolm X and Stokely Carmichael. Musically, soul and black-owned recording companies emerged to achieve the same goals, i.e. to encourage and proclaim the surging feelings of black nationalism, unity and pride; and to revolutionize and share control of an industry whose successes was largely due to the influence and contributions of blacks, but which, unfortunately, had failed to recognize and compensate them accordingly.

Expressions of unity and solidarity by a people in their struggle for self-determination are fundamental components of black cultural nationalism. Afro-American music is widely regarded as perhaps the only serious art form indigenous to the United States, and this music has long served as a unifying force in the black community. It was through music that the essence of black life in the United States was revealed. And it was the decade of the 1960s that the re-affirmation of negritude was in great abundance and the musical evidence of that essence was its "soul" music.

## 6b. STUDY GUIDE FOR "CONTEMPORARY AMERICA: AN HISTORICAL AND MUSICAL PERSPECTIVE"

1. What effect did World War II have on the status of Blacks in America?

2. Identify the following individuals or organizations:
   a. NAACP
   b. Martin Luther King, Jr.
   c. Malcolm X
   d. Stokely Carmichael
   e. CORE
   f. Jesse Jackson
   g. Vernon Jordan

3. What was the primary political movement taking place in Africa in the late 1940s?

4. What changes in blacks' civil rights occurred as a result of the publication of *To Secure These Rights*?

5. What was the significance of the 1954 United States Supreme Court *Brown v. Board of Education* decision?

6. In what ways did the growth of radio and the recording industry contribute to the growth of rhythm and blues and its impact on non-black teenagers?

7. Why did some people of European ancestry find the attraction of white teenagers to rhythm and blues threatening?

8. List five areas in which Blacks sought control of their own affairs during the 1960s.

## 6c. RHYTHM AND BLUES VIEWING GUIDE

**Directions:** As you view this program take notes on the characteristics of rhythm and blues that are mentioned and listen carefully to the four songs listed below. In one or two sentences tell how each song reflects the period in which it was written and which characteristics are prominent.

*NOTES*

*SONGS*

1. "I'm A Man" (Bo Diddley)

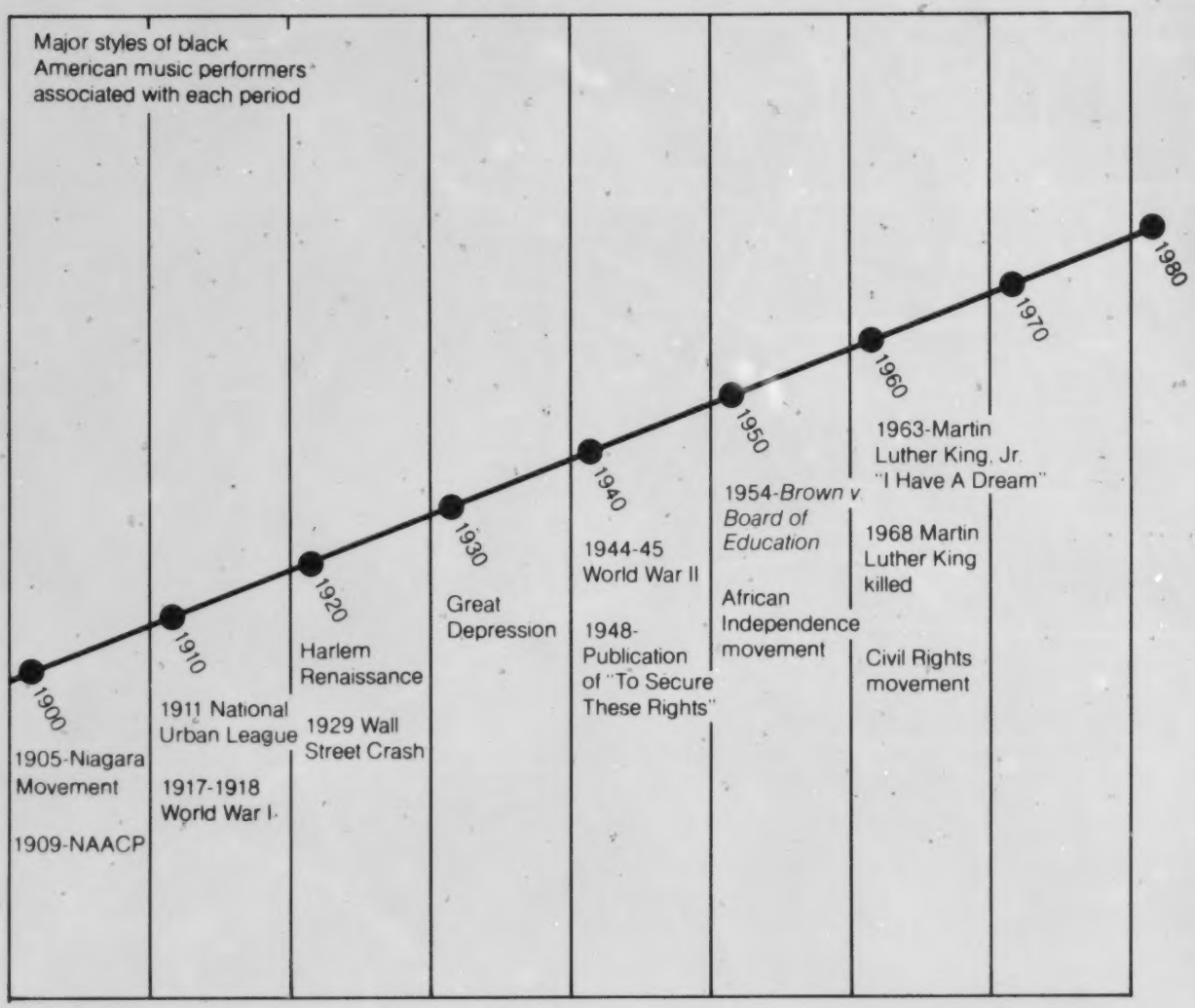
2. "Tutti Frutti" (Little Richard)

3. "Get A Job" (The Coasters)

4. "Hound Dog" (Elvis Presley)

## 6d. PATH TO PROFIT FOR BLACK MUSICIANS

**Directions:** On the bottom half of the timeline below, a number of significant historical events are noted. On the top half of the chart, enter the major styles of black American music that were prevalent during each decade and the names of at least two performers associated with each style.



# The Humanities Perspective

## A Multicultural Unit On Dance and Poetry

# Introduction

by
James A. Standifer
Professor of Music
University of Michigan

and
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Project Director
Director of Educational Activities,
WETA-TV

Multicultural education is the act of involving individuals in a variety of experiences that have great potential for producing individuals with perspectives about and sensitivities to the multicultural aspects of American society.

What one perceives about any culture seems to be in direct proportion to the extent of one's active involvement with that culture, its customs and traditions. This unit will introduce selected experiences designed to place the learner in direct touch with some of these traditions and customs.

**Unit Goal**

The primary goal of this unit—to demonstrate how selected art forms, e.g., music, dance and poetry, function as a means of cultural expression—will be achieved by providing teaching models which focus upon specific art forms and the way or ways these art forms typically are used in a culture for a variety of purposes over a span of time. Specifically, this unit focuses on activities that demonstrate cultural change, cultural adaptation, cultural continuity and discontinuity. The activities are humanistic in their orientation, and their development and use are guided by a philosophy that demands an acceptance and belief in the values of cultural diversity.

**Unit Objectives**

The overall objectives of this unit are:

1. to help learners become more keenly aware of and accept the fact that change and diversity are inherent in all human life and activity;
2. to help learners recognize, deal with, and adjust to change and diversity;
3. to help us recognize that there is no one model culture, no one model American; and
4. to demonstrate in achieving all of these that multicultural education has intrinsic to it the humanizing potential that rests at the core of humanities education.

Ideally, teachers involved in these experiences will demonstrate multicultural competencies that:

1. emphasize a recognition and acceptance of diverse behaviors typical of multicultural school populations;
2. recognize and accept students' patterns of verbal and non-verbal behavior unique to those students' culture; and
3. demonstrate the ability to help others recognize similarities and differences between Anglo-Americans and minority cultures typical of the current school populations in the United States.

The television series From Jumpstreet: A Story of Black Music has as one of its fundamental goals that of increasing the knowledge and understanding of black music as a legitimate and integral part of America. This unit's activities have been developed to reinforce that purpose, and to extend it to include a variety of other cultures and content areas that are embraced by the humanities.

**Unit Format**

The unit is divided into two parts:

Lesson 1. Music and Dance
Lesson 2. Poetry

# Scope and Sequence

## LESSON 1. MUSIC AND DANCE

(6-7 class periods)

**Objectives:**

To sharpen awareness of change and diversity inherent in human life and activity.

To assist learners to recognize and respond positively to diversity and similarity in behavior.

To introduce participants to means by which dance documents various forms of cultural expression.

*FROM JUMPSTREET*

#6. Dance to the Music
#4. West African Heritage

*RECORDINGS*

*"Pop! Goes The Weasel,"* by Lucien Calliet. *Sound, Beat and Feeling.* Record 7, American Book Company
or
*RCA Adventures In Music*, Grade 4. Vol. 1 Record LE1004, Side 1, Band 1.

"Tanko Bushi," *Nihon no Minyo* (Japanese folk-songs) Japan Victor MV 5585 (VEV-2991) Side 1.

*HANDOUTS*

1a. Background Information on "Pop! Goes the Weasel"
1b. Listening Guide for "Pop! Goes The Weasel"
1c. Rhythm Patterns for "Salamatu Bansa"
1d. Dance Instructions for "Salamatu Bansa"
1e. Historical Background to "Tanko Bushi"
1f. Dance Instructions for "Tanko Bushi"

*OTHER*

Stereo record player
One small and one large cow bell
Room adequate for movement activities

## LESSON 2. POETRY

(5-6 class periods)

**Objective**

To sharpen aural awareness of and sensitivity to unique poetic forms from selected cultures.

*FROM JUMPSTREET*

#3. Blues: Country To City
#1. Jazz Vocalists
#9. Jazz Gets Blue

*HANDOUTS*

2a. Poetic Form of the Blues
2b. Poetic Content Worksheet
2c. Background on Haiku
2d. Guidelines for Developing Haiku
2e. Comparison of Japanese and Afro-American Poetry
2f. Guidelines for Developing Cinquain

*BOOKS*

Charters, Samuel. *The Poetry of the Blues.* New York: Oak Publications, 1967.

Hackett, James. *The Way of Haiku: An Anthology of Haiku Poems.* (Original creations in English). Tokyo: Japan Publications, Inc., 1969. Columbia C 30034.

Ueda, Makoto. *Modern Japanese Haiku: An Anthology.* Toronto: University of Toronto Press, 1976.

*RECORDINGS*

*King of the Delta Blues Singers* (Robert Johnson) Columbia C 30034.

*You Hear Me Talkin'* (Brownie McGhee and Sonny Terry). Muse Records 5131.

*The Story of the Blues, Volume 1.* Columbia CBS 66218.

# Program Index

| *PROGRAM* | *LESSONS* |
|---|---|
| 1. Jazz Vocalists | 2. Poetry |
| 2. Gospel and Spirituals | 1. Music and Dance |
| 3. Blues: Country to City | |
| 4. The West African Heritage | 2. Poetry |
| 5. Early Jazz | 1. Music and Dance |
| 6. Dance to the Music | |
| 7. Jazz People | |
| 8. Black Music in Theater and Film | 2. Poetry |
| 9. Jazz Gets Blue | |
| 10. Soul | |
| 11. Black Influence in the Recording Industry | |
| 12. Rhythm and Blues | |
| 13. The Source of Soul | |
| | |

# Lesson 1.
# Music and Dance

**Objectives**

To sharpen awareness of change and diversity inherent in human life and activity.

To assist learners to recognize and respond positively to diversity and similarity in behavior.

To introduce participants to means by which dance documents various forms of cultural expression.

**Materials**

*FROM JUMPSTREET*

#6. Dance to the Music
#4. West African Heritage

*RECORDINGS*

"Pop! Goes The Weasel," by Lucien Calliet *Sound, Beat and Feeling*, Record 7, American Book Company
or
*RCA Adventures In Music*, Grade 4, Vol. 1 Record LE1004, Side 1, Band 1

"Tanko Bushi," *Nihon no Minyo* Japanese folk-songs) Japan Victor MV 5585 (VEV-2991) Side 1

*HANDOUTS*

1a. Background Information on "Pop! Goes The Weasel"
1b. Listening Guide for "Pop! Goes The Weasel"
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1d. Dance Instructions for "Salamatu Bansa"
1e. Historical Background on "Tanko Bushi"
1f. Dance Instructions for "Tanko Bushi"

*OTHER*

Stereo record player
One small and one large cow bell
Room adequate for movement activities

**Time**

6-7 class periods

**Procedures**

1. Distribute to students the following handouts:
   1a. Background Information on "Pop! Goes The Weasel."
   1b. Listening Guide for "Pop! Goes The Weasel."

Play the recording of "Pop! Goes The Weasel" and provide time for students to read the background information.

While directing students' attention to the Listening Guide, have them identify the dance in each variation. They might also tap out the beat patterns of the different variations.

After students have heard the composition several times and read the background information, discuss:

- ways in which dances have changed or been adapted over the years by various cultures and in other places.
- ways in which imported dances and dance patterns exemplify retentions of the culture of origin.
- ways in which various European dances (*gigue*-Ireland, *minuet*-France, *waltz*-German, *jazz swing band*-Afro-American music) have moved from an aristocratic courtly environment to one that involves the masses.
- ways in which Afro-American music and dance exemplify universal values and attractiveness deemed highly desirable by the masses.
- ways in which these universalities proved aesthetically transient and unsatisfactory (that is, ways in which dance styles multiplied or changed quickly, the incongruity of particular styles being performed by a different class of people, etc.)
- ways in which dance transformations and diversity relate to the masses in general and to American society in particular (e.g., democratization of the arts and behavior).

2. Screen program #6: Dance to the Music. In particular, direct students' attention to segments on the influence of traditional African dance on American modern dance and on early Afro-American dances.

   Following screening, have students discuss or respond in writing to the following questions:

   - What musical elements of African dance have been retained in
     - Afro-American dance
     - American youth dance
     - American modern dance
   - Which of these elements are most strongly influenced by functional aspects of
     - African life
     - Afro-American slave life

3. Distribute to students the following materials:

   1c. Rhythm Patterns for "Salamatu Bansa"

   1d. Dance Instructions for "Salamatu Bansa"

   The song and associated dance for "Salamatu," which is from Ghana, it totally functional; that is, it was created and is generally performed to accompany, reinforce, or motivate a particular task or aspect of the culture out of which it emerged and in which it is practiced. However, the music can be enjoyed also from a formalist or absolutist vantage point – for its own sake and for the aesthetic pleasure it gives from a visual, aural and kinesthetic point of view.

   To prepare students for performing the "Salamatu" dance, have them first practice the clapping pattern until they gain proficiency. After they learn the dance, a percussion accompaniment could be added, which appears in simplified form on Handout 1c.

4. Screen program #4: The West African Heritage through the "Pattin' Jibba" segment (approximately 15 minutes).

   Discuss: How do "Salamatu" and "Pattin' Jibba" both illustrate the nature of functionalism and the oral tradition typical of selected forms of African and Afro-American culture?

5. Distribute to students:

   1e. Background Information on "Tanko Bushi"

   1f. Dance Instructions to "Tanko Bushi"

   Have participants learn and perform this Japanese dance and discuss how a culture popularizes and/or commercializes dances that were originally purely functional (i.e., this work dance). With the increasing Westernization and mechanization of Japan, work pantomime dances either are no longer practiced or have moved to the dance halls, house parties and other places of entertainment in Japan.

   Have students discuss ways in which the "Tanko Bushi" and "Salamatu" dances and songs may be used as absolute music (music with no specific function), comparing this to their original purposes.

6. Rescreen #6: Dance to the Music, focusing students' attention on dances typical of early black American theater. The segment appears roughly 17½ minutes into the program. Compare the music and movements of these dances to those of "Tanko Bushi."

7. Have students give a brief (a minute or two) demonstration of a dance step that is uniquely cultural in terms of the ethnic group to which the student belongs. Discuss ways in which these dance steps have been appropriated by, changed, or adopted by other cultures. Cite aspects retained, changed or ignored.

**Suggested Reading**


Blake, Clarence N. *Quiz Book on Black America.* Boston: Houghton Mifflin Company, 1976.

Keene, Donald. *Landscapes And Portraits: Appreciation of Japanese Culture.* Tokyo: Kodansha International Ltd., 1971.

La Meri (Russell Meriwether Hughes). *Total Education in Ethnic Dance.* New York: Marcel Dekker, Inc., 1977.

Southern, Eileen. *The Music of Black Americans: A History.* New York: W.W. Norton and Company, Inc., 1971.

Standifer, James A., Ed. *A Guide and Sourcebook of Student Activities: Techniques for Improving Multicultural Music Education.* Ann Arbor: Program for Educational Opportunity, University of Michigan, 1981.

Stearns, Marshall and Jean. *Jazz Dance (The Story of American Vernacular Dance).* New York: Schirmer Books, 1968.

Tipton, Gladys and Eleanor Tipton. *Adventures in Music-Teacher's Guide.* R.C.A. Victor (Grade 4, Volume 1), 1961.

## 1a. BACKGROUND INFORMATION ON "POP! GOES THE WEASEL"

Historically, dance and dance music have been one of the most popular music forms in various world cultures. Specific groups of people have created patterns of sound, rhythm and movement in unique ways to exemplify characteristics typical of their group. These characteristics often are influenced or caused by speech, religion, family, and environment.

The familiar children's tune, "Pop! Goes The Weasel," is an example of this. "Pop! Goes The Weasel" is an English folk tune, although during the colonial period, Americans were very fond of singing and dancing to the melody. The term "weasel" is a name used by English tailors for one of their most important tools -- the pressing iron. After having paid for a spool of thread and needle, the tailor in this tune finds he needs to "pawn" his pressing iron. He thus says: "Pop! Goes The Weasel."

Lucien Calliet, a naturalized American citizen who was born and educated in France, composed five variations on this simple tune, using a dance reflective of a different period in Western culture for each variation. He says the following regarding his variations:

> "Pop! Goes the Weasel" was reminiscent of a dance (gigue) and suggested (that I treat the variations as an) evolution of the dance through the ages. Hence, after an introduction and theme, I wrote a little fugue on it, as in Bach's time. Then followed a minuet, as in Mozart's time. Thinking teasingly of the 1930 period and the famous Jewish violinist Rubinoff, I wrote a violin solo variation, trying to display such a mood. This was followed by a music-box waltz imitation, and finally a jazz episode.

The gigue, Calliet's first variation, is essentially a quick dance, which frequently uses imitative melodies laid out in various kinds of triple meter. The dance form developed from the 16th century Irish jig, which also was very popular at the time in England. The gigue is an example of absolute or non-functional music. In the 17th and 18th century, under the French name "gigue," the music of the jig was incorporated into concert music as one of the movements of the Classical Suite.

In a brisk compound triple meter of 6/4 or 6/8, the jig dance was performed by comedians, who introduced it in America in the 19th century. Blacks imitated the dance, gradually transforming it into the more grotesque movements and rhythmic patterns frequently seen in minstrel shows. The jig dance gradually became an essential part of the early form of American theater.

Calliet's second variation is a minuet, an elegant, 18th century French dance with a dignified 3/4 rhythm. It was quite popular at that time, and its stateliness was ideally suited to the environment of the court and royalty, exemplifying the elegant ambience of 18th century balls. In fact, the minuet first appeared at the French court of Louis XIV around 1650. It was danced in a courtly manner in which couples exchanged curtsies and bows. The music was soon adopted as part of the classical symphony and other instrumental forms of the classical period. It later gave way to the waltz.

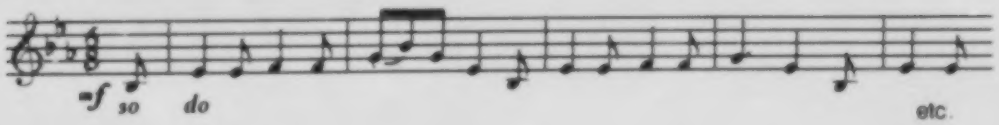
The waltz, Calliet's next variation, also is exceedingly successful in reflecting the life and times of a particular period. The waltz is a popular German dance in 3/4 or 6/8 meter that originated during the 18th century. Its stylized triple meter and dance characteristics had as their immediate ancestor the German folk dance called the ländler. The tempo is generally fast but some are moderate in tempo. Its rhythm has an heavy accent on the first beat and it has a lilting flow.

In the late 19th and early 20th centuries, world society soon discovered the universal values of a new vibrant music and dance whose origins were African and Afro-American. They included the multiplicity of dances accompanied by the ragtime beat and the closely related rhythms of jazz. Calliet's composition is brought to a resounding close by using the unique American and Afro-American jazz idiom (i.e., the big jazz band sound of the swing era).

All of the dance episodes in "Pop! Goes the Weasel" reflect cultural continuity and change, and, alternately, cultural discontinuity and adaptation. Some sprang from the courtly environment of kings, while other began as folk dances, in both cases reflecting a degree of functionality. In addition, the music and dance material reflect the mores of ethnic groups and classes of people. In short, they are each aesthetic expressions of a people, who existed at a particular time and place and had particular and communal tastes and needs.

## 1b. LISTENING GUIDE FOR "POP! GOES THE WEASEL"

**Pop! Goes the Weasel**
Lucien Calliet



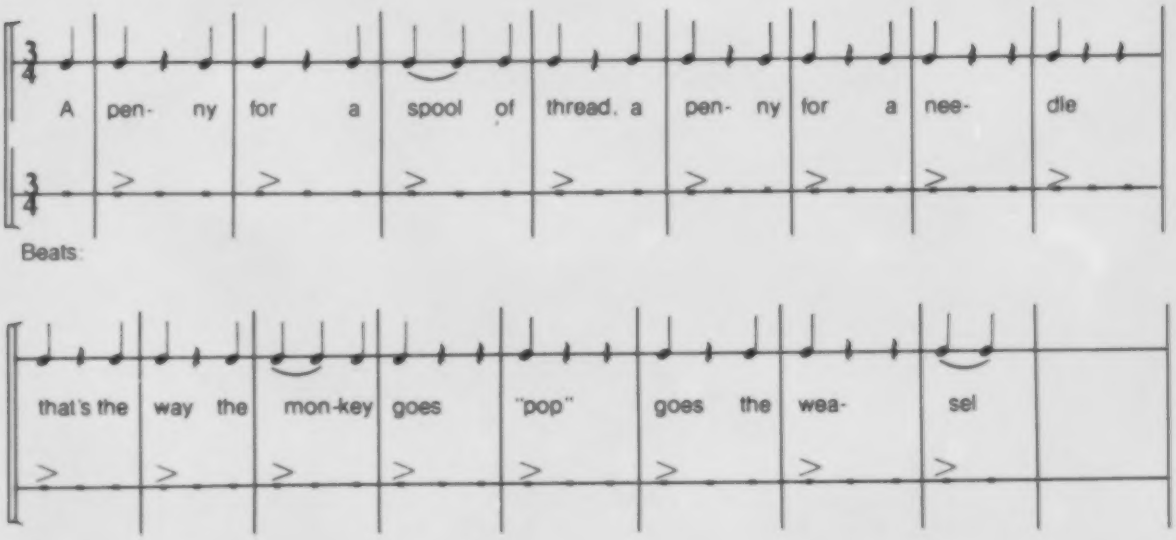

1. INTRODUCTION: Many repetitions of the first two notes of theme, moves higher and higher in pitch.

2. THEME: almost complete, moving in twos, extended.

3. VARIATION I: Fugue (like a round), "pop" played in various ways.
   Various tone colors bring in tune five times:
   1. Clarinet
   2. French Horn
   3. French Horns
   4. Violin, Flute, Piccolo
   5. Low Strings, Brasses, Bassoons

4. Bridge material (interlude), pause, chime.

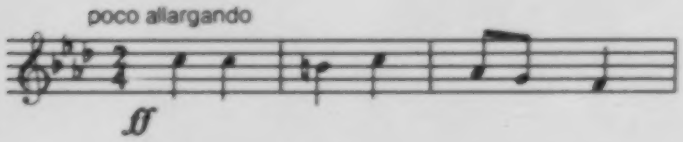
5. VARIATION II: New minuet melody (3/4 time):




From: *New Dimensions in Music, Sound Beat and Feeling*. New York: American Book Company, 1972. pp. 60-62. Used by permission.

6. THEME enters in lower pitch and in lengthened notes (augmentation) as new melody continues above it. Material extended.

7. Partial repeat of (6). New tune presented: "Bride and bridegroom Mazol tov."

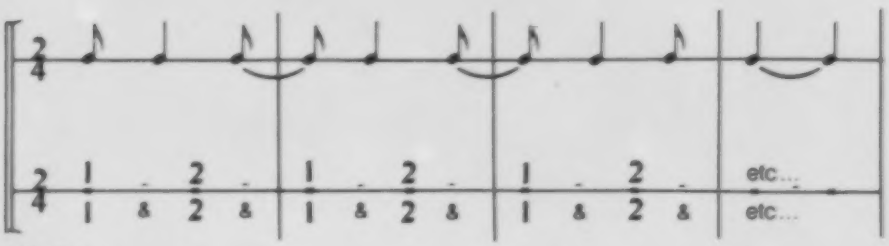



8. Solo violin in virtuoso passage (cadenza) ending, leading to:

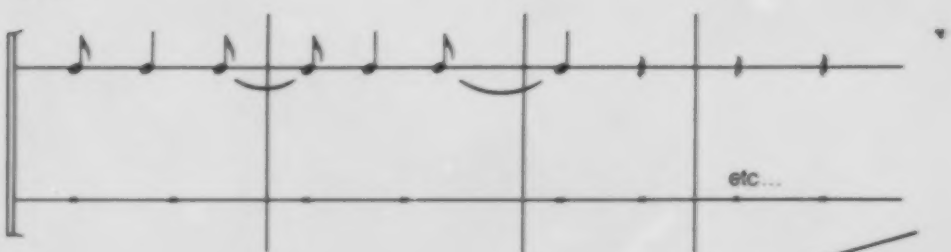
9. VARIATION III: Solo, other instruments accompany, slow, 4/8 time, very expressive; note return of "Bride and bridegroom Mazol tov" melody (wa wa mute used). Violin ascends scale-wise in pitch.

10. Muted trumpet on descending scale with wa wa mute introducing
VARIATION IV: light, staccato, jagged melody in waltz time. Oompah, pah accompaniment in high register. Brass in echo fashion leads to:

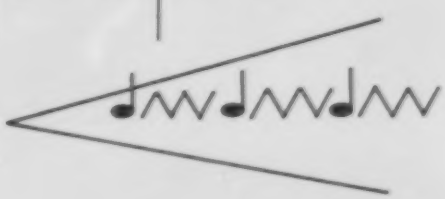
11. VARIATION V: Whole orchestra syncopated; swing or jazz version of theme. Now moving in twos; incomplete; repetitious:




Beats:




12. Big ritard and cymbal crash! Successive trills



13. Summation on original theme.

## 1c. RHYTHM PATTERNS FOR "SALAMATU BANSA"

I. CLAPPING PATTERN: Clap on circled number:

Group A: ① 2 ③ 4 ⑤ ⑥ 7 ⑧ 9 ⑩ 11 ⑫ Repeat
Group B: ① 2 ③ ④ 5 ⑥ ⑦ 8 ⑨ ⑩ 11 ⑫ Repeat

II. TWO-TONE BELL PATTERN
Either of these patterns may be used to accompany "Salamatu Bansa." In the absence of a *gankoqui* (an African two-tone bell), two cow bells may be used: a small one for a high pitch (H) and a large one for low pitch (L).

*Pattern 1*

| | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| H | ① | 2 | 3 | ④ | 5 | 6 | 7 | 8 | Repeat |
| L | 1 | 2 | 3 | 4 | ⑤ | 6 | 7 | ⑧ | Repeat |

*Pattern 2*

| | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| Line 1. | H | 1 | ② | 3 | 4 | ⑤ | 6 | 7 | ⑧ |
| | L | 1 | 2 | ③ | 4 | 5 | ⑥ | 7 | 8 |
| Line 2. | H | 1 | 2 | ③ | 4 | 5 | ⑥ | 7 | 8 |
| | L | ① | 2 | 3 | ④ | 5 | 6 | ⑦ | 8 |
| Line 3. | H | ① | 2 | 3 | ④ | 5 | 6 | ⑦ | 8 |
| | L | 1 | ② | 3 | 4 | ⑤ | 6 | 7 | ⑧ |

Repeat from Line 1

## 1d. DANCE INSTRUCTIONS FOR "SALAMATU BANSA"

BEST COPY AVAILABLE

Salamatu is the name of a pretty girl who was disobedient and disrespectful to her parents. Her behavior earned her another name, Bansa, which means "bad girl." When she ceased her disobedience, the name Bansa was dropped.

The dance consists of two principal movements, and traditionally is done by four to six girls.

*MOVEMENT I*

To begin, the dancers stand in a line or a wide circle with bodies bent in a downward curved position and hands crossed. With bodies still bent, dancers move forward, coming down on the right foot on Beat 1, dragging the left foot to a position near the right on Beat 2. Simultaneously the right hand is pushed forward, cupped with palm up as if holding a banana, and the left hand is gently pushed across the body with palm down. Hands should criss-cross around the elbow.

While counting 1̂ 2 , 1̂-2, continue these movements until set and natural, remembering to bend while doing the foot motions.

*MOVEMENT II*

While continuing the foot motion of Movement I, at a predetermined point dancers gradually form a single line shoulder to shoulder. When the line is formed, the movement changes. Dancers now jump up and down as if marching, moving forward gradually to the strong 1̂ 2, 1̂ 2 beat of the song.

While moving forward, half the dancers do a pushing motion as if sawing wood, keeping their arms taut, bent at the elbow, pushing straight out from the body. The other dancers beat up and down, with fists clenched, alternating arms.

A natural feel and appearance is imperative to capture the essence of this and other African dances. Improvisations may be added after the basic movements are learned.

## 1e. HISTORICAL BACKGROUND TO "TANKO BUSHI"

"Tanko Bushi" is a coal miner's dance and is one of the most famous folksongs in Japan. There are many different kinds of coal miner's songs throughout the country. Usually, the name of the place is added to the title of the song. This coal miner's song is called "Kita-Kyushu Tanko Bushi." It originated from northern Kyushu, located in the southern part of Japan. The origin of this work song is believed to date back many centuries. However, in 1915, a teacher in an elementary school in Kyushu rearranged the song to accommodate young children and classroom Japanese music-learning. During World War II, the coal miner's song was recorded for commercial sales. After the War, the song began to gain national popularity.

*"Tanko Bushi"*

*Verse 1* Tsu-ki ga de-ta de-ta Tsu-ki ga de-ta
(Now the full moon, now the full moon, quite round as a ball)
*Response A* Yo o i, Yo-i
*Verse 2* Mi-i-ke tan-ko no u-e ni de-te
(Has risen bright out of the back of that yonder hill)
*Verse 3* An-ma-ri en-to-tsu ga ta-ka-i no-de
(Cause the chimney of the coal mine is very big and tall)
*Verse 4* Sa-zo-ya o-tsu-ki-sa-ma ke-mu-ta-ka-ro
(The smoke must be awful to her...She'll be taken ill)
*Response B* Sah-no Yo-i, Yo-i!

## 11. DANCE INSTRUCTIONS FOR "TANKO BUSHI"

The dance is very simple. It consists of five major movements each of which is pictured. Each movement indicates one motion typical of coal miner's work.

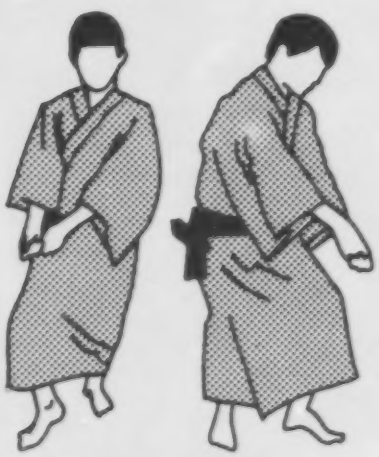
*INTRODUCTION*

Form a circle, with all participants facing inside. Clap hands *three times* briskly in rhythm with the music, as follows

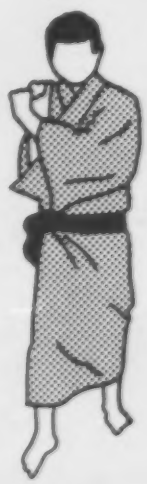
① ② 3 4 ⑤ 6 7 8

Turn to the right.

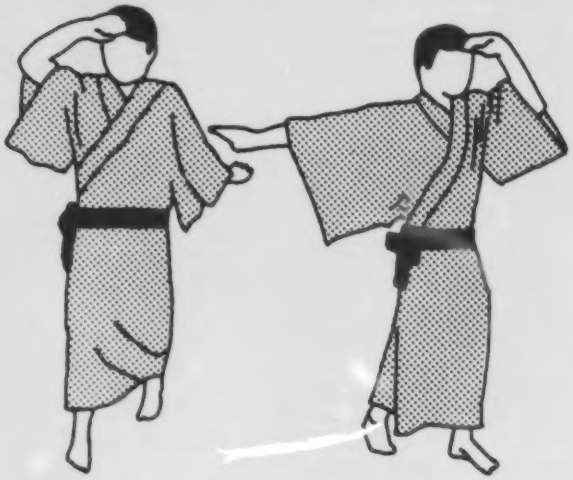
*Movement 1* simulates the digging of coal with a shovel. Stamp right foot twice using digging motion. Then stamp left foot twice using digging motion. Chant: Dig, Dig; Dig Dig as you walk through this movement.



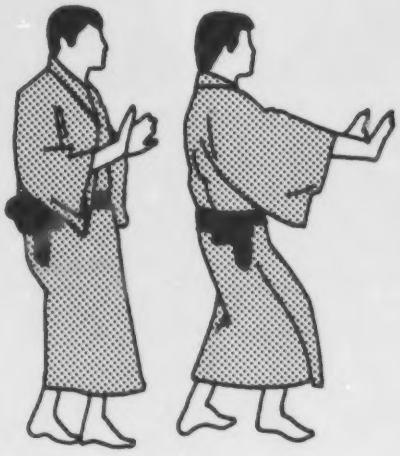
*Movement 2* simulates carrying coal. Step forward with your right foot as your hands move a basket of coal from the floor to over your right shoulder. Repeat with left foot and left side. Chant, "Carry, carry," as you make the movement.



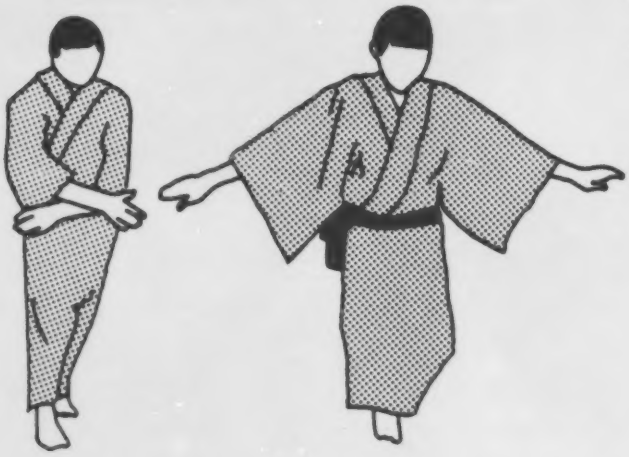
*Movement 3* simulates looking up at the moon. Step back with your left foot as you put your right hand to your forehead and point left hand behind you, pointing back. Repeat in opposite direction. Chant, "Look up, look up," as you make the movement.



*Movement 4* simulates pushing a cart. Step forward with right foot as you push cart with both hands. Repeat stepping with left foot. Chant, "Push, push."



*Movement 5* simulates the end of the day. While stepping forward with your right foot, cross both hands in front of you and move them apart spread wide. Chant, "That's the end of the day" as you make the movement, performing the clapping pattern of the introduction once as you say "day."



# Lesson 2.
# Poetry

All poetry reflects life. While words are apt to be a pitifully weak means of conveying feelings, poetry strives to overcome this severe limitation. The degree to which poetry succeeds is a measure of its aesthetic quality. The activities in this portion of the unit compare and contrast Afro-American blues poetry, Japanese Haiku, and the French poetic form, cinquain.

**Objective**

To sharpen aural awareness of and sensitivity to unique poetic forms from selected cultures.

**Materials**

*FROM JUMPSTREET*

#3. Blues: Country To City
#1. Jazz Vocalists
#9. Jazz Gets Blue

*HANDOUTS*

2a. Poetic Form of the Blues
2b. Poetic Content Worksheet
2c. Background on Haiku
2d. Guidelines for Developing Haiku
2e. Comparison of Japanese and Afro-American Poetry
2f. Guidelines for Developing Cinquain

*BOOKS*

Charters, Samuel. *The Poetry of the Blues*. New York: Oak Publications, 1967.

Hackett, James. *The Way of Haiku: An Anthology of Haiku Poems* (Original creations in English). Tokyo: Japan Publications, Inc., 1969.

Ueda, Makoto. *Modern Japanese Haiku: An Anthology*. Toronto: University of Toronto Press, 1976.

*RECORDINGS*

*King of the Delta Blues Singers* (Robert Johnson) Columbia C 30034

*You Hear Me Talkin'* (Brownie McGhee and Sonny Terry). Muse Records 5131.

*The Story of the Blues, Volume 1*. Columbia CBS 66218

**Time**

5-6 class periods

**Procedures**

1. To introduce students to the structure of the blues poetic form, distribute and discuss Handout 2a. Poetic Form of the Blues, and show program #3 Blues: Country To City. While viewing, students should note down examples of song lyrics they hear that follow the blues poetic form.
2. Introduce or review the terms on 2b. Poetic Content Worksheet. Rescreen Segment #8 of Blues: Country To City, in which Sonny Terry and Brownie McGhee perform "The Sun's Gonna Shine In My Back Door Someday." Students should complete the handout with reference to this song. Discuss how the lyrics and form combine to reflect life and the performers' attitudes toward life.

   Additional practice in this technique may be planned using any of the following:
   - Recordings of classic blues
   - Selections from Charters' *Poetry of The Blues*
   - From Jumpstreet #9: Jazz Gets Blue (first 15 minutes)
3. Introduce students to examples of the Japanese form of poetry called Haiku (pronounced hi-coo), using selections from the books listed under Materials. Handout 2c. provides background on Haiku, and may be distributed directly to students or used as the basis of a presentation.

   To encourage students to develop their own examples of Haiku, distribute Handout 2d. Guidelines for Developing Haiku.
4. Compare and contrast the strategies that poets of different cultures use to convey meaning. Handout 2e presents an example of Haiku by Masaoka Shiki and "Impasse" by Langston Hughes. For additional examples, students can recall blues lyrics studied earlier, or, screen From Jumpstreet #1: Jazz Vocalists, in which Carmen McRae discusses jazz lyrics.

5. The French poetic form, cinquain, also follows a prescribed structure, which can be compared to Haiku and blues form. Handout 2f. presents Guidelines for Developing Cinquain. A report on the derivation of cinquain and its cultural significance can be assigned as a companion to a writing project.
6. To evaluate students' comprehension of this material, select from the following questions:
   - How does the poetic structure of Haiku relate to the poetic structure of Blues? How does the structure of each form contribute to its symbolism and its functional use as a cultural expression?
   - Compare and contrast the selection and use of words in Haiku and Blues.
   - Select an example of Blues lyrics and an example of Haiku and compare the manner in which they reflect and communicate attitudes toward life that are reflective of the culture from which they emerged.

**Suggested Reading**


Behn, Harry (trans.). *Cricket Songs*. New York: Harcourt, Brace & World Inc., 1964.

Charters, Samuel. *The Poetry of The Blues*. New York: Oak Publications, 1967.

Hackett, James. *The Way of Haiku: An Anthology of Haiku Poems*. (Original creations in English). Tokyo: Japan Publications, Inc., 1969.

Henderson, Harold G. *Introduction to Haiku*. Garden City, NY: Doubleday and Co. 1958.

Keene, Donald. *Landscapes and Portraits: Appreciation of Japanese Culture*, Chapter II: "The World of Haikia." Tokyo: Kodonsha International, Ltd., 1971.

Ueda, Makoto. *Modern Japanese Haiku: An Anthology* (Compiled and translated by Ueda). Toronto: University of Toronto Press, 1976.

Work, John W. *American Negro Songs*. Philadelphia: Theodore Presser Co., 1948.

## 2a. POETIC FORM OF THE BLUES

Following are two examples of blues lyrics:

*STRUCTURE*

A Good lookin' woman make a bull dog break his chain
A Good lookin' woman make a bull dog break his chain
B Good lookin' woman make a snail catch a passenger train

or

A I'm awful lonesome, all alone and blue
A I'm awful lonesome, all alone and blue
B Ain't got nobody to tell my troubles to

From: Work, John W. *American Negro Songs: A Comprehensive Collection of Religious and Secular Folk Songs.* Philadelphia: Theodore Presser Company, 1948, pp. 30-31. Used with permission.

The three line structure of the lyrics was used to support the 12-bar AAB form of early blues music, and was generally organized as follows:

| *MELODY* | *POETRY* |
|---|---|
| A Statement | Description of situation |
| A Re-statement emphasizes importance of phrase; reinforces it in memory | Re-statement stresses importance of situation; the seriousness of the possible consequences, or the necessity for solution |
| B Explanation of consequences, or solution to problem. | Contrasting phrase provides satisfaction by averting monotony through the introduction of new material. |

## 2b. POETIC CONTENT WORKSHEET

**Directions:** Complete this chart after either viewing and/or listening to a vocal blues composition. Use short descriptive phrases and refer to the lyrics to help you recall what you notice.

1. Poetic Structure

2. Symbolism

3. Functionalism

4. Attitudes

## 2c. BACKGROUND ON HAIKU

Haiku originated from a 16th century Japanese poetic form called *Haikia*. This is a witty collection of linked verses. It may consist of as many as 100 verses that were composed by a team of poets who adhered to very strict sets of rules and guidelines. The team leader, usually the most respected member of the team, would start the collection with a verse called *hokku*. It consisted of three lines: the first using text of 5 syllables the second using text of 7 syllables, and the last using text of 5 syllables. A second poet would add to this verse a two line verse (couplet) with 7 syllables in each line. This 5-7-5 syllable verse pattern (composed by the team leader) and 7-7 syllable verse pattern (composed by a team member) would be continued, with other poets adding their contributions until the *Haikia* was complete.

A famous team leader and hokku was Matsuo Basho (1640-94). Obviously, the hokku was the most important poet of the Haikia form. Increasingly, it came to be used and composed independently of the Haikia form, resulting in the Haiku tradition that we know today.

Traditionally, the content of Haiku has reflected the Japanese culture's emphasis on the beauty of nature and its effects on people. Thus, Haiku most often has the following characteristics.

It reflects nature and the experience of nature.

It expresses, through symbolism, metaphor and imagery, immediate and fleeting sensations of nature.

It expresses the sensations of nature also by asking the reader to enter into a private relationship between the poem and poet. In fact, it asks the reader to use his imagination constantly in order to bring to full fruition the total meaning of Haiku.

It reveals wonders of natural phenomena—nature's handiwork.

As all art, it strives to give a sense of reality. Unlike most discursive forms or more like symbolic forms such as music, Haiku seems to transcend the severe limitation of words to convey a real sense of the affective. As does music, Haiku tries and often succeeds in being analogous of how life *feels* and *moves*.

It expresses these feelings through unique choices and uses of sound, rhythm, silence and beat, and manages to do this within a relatively simple but prescribed form or structure.

For one who does not read Japanese, but favors Haiku poetry, there is a severe handicap. There are still a vast number of Haiku poets who are unknown outside of Japan, although a small number of poets (such as Basho) have been translated. Several translations often are made of the same Haiku in order to get as near as possible to the original spiritual and cultural quality of the poem. Makoto Ueda points out some additional problems associated with Haiku translations:

> Any poem demands a measure of active participation on the part of the reader, but this is especially true of haiku. With only slight exaggeration, it might be said that the haiku poet completes only half of his poem, leaving the other half to be supplied in the reader's imagination. The act of translating haiku therefore has negative implications, as it brings an extra person into what should be a private relationship between the reader and the poem.[1]

Because of this, publications of Haiku such as those compiled and translated by Ueda (*Modern Japanese Haiku: An Anthology*), and Harold G. Henderson (*Introduction to Haiku*) give Haiku examples in a format that carries the original Japanese wording, with a word-by-word English translation.

[1]Makoto, Ueda. (compiler and translator). *Modern Japanese Haiku: An Anthology*. Toronto: University of Toronto Press, 1976, p. vii.

## 2d. GUIDELINES FOR DEVELOPING HAIKU

1. The Haiku verse form consists of there lines totalling 17 syllables and always is written in a specific form.

| | *Structure* | *Example* |
|---|---|---|
| First line | 5 syllables | A river leaping |
| Second line | 7 syllables | tumbling over rocks roars on |
| Third line | 5 syllables | as the mountain smiles. |

2. The traditional subject matter of Haiku is nature and the impact of nature on one's senses. Use words, phrases, sounds and rhythms to evoke images that closely approximate what you feel about your subject and how to respond to it.
3. Avoid the temptation to end lines in rhyme.
4. Have your Haiku read aloud. Listen intently to judge whether you have achieved your goal.
5. Adjust your Haiku as needed to achieve the effect you are seeking.

## 2a. COMPARISON OF JAPANESE AND AFRO-AMERICAN POETRY

**Directions:** Compare the strategies that poets of different cultures use to convey meaning.

Haiku by Masaoka Shiki

On a sandy beach
glassy chips sparkle
in the spring sunshine.

Blossoms have fallen
and the water is flowing
towards the south.

Sunahama/ ni / kirara-no / hikaru / haru / hinaka
*Sand-beach / on / mica's / sparkling / spring / sunshine*

Hana / chitte / mizu / wa / minami / e / nagare-keri
*Blossoms / falling / water / as-for / south / to / flow*

Translated by Makoto Ueda in
*Modern Japanese Haiku: An Anthology.*
Toronto: University of Toronto Press, 1976.
Used with permission.

"Impasse" by Langston Hughes

I could tell you
If I wanted to
What makes me what I am
But I don't really want to
And you don't give a damn.

From: *The Panther and the Lash*
by Langston Hughes. Copyright,
Alfred A. Knopf, Inc. Used with
permission.

## 2f. GUIDELINES FOR DEVELOPING CINQUAIN

In France, there is also a form of poetry which has a pattern that must be followed in order to maintain its character. It is called CINQUAIN (pronounced sin-qwane). "Cinq" in French means five and *cinquain* always has five lines. Also, each line always must have a certain number of words.

| | *Structure* | | *Example* |
|---|---|---|---|
| First Line | One word giving title | | Boys |
| Second Line | two words | telling | sometimes rough |
| Third Line | three words | about | Doing things together |
| Fourth Line | four words | subject | Running here and there |
| Fifth Line | One word summary | | Active |

Try your own *cinquain*. Use a variety of titles including animal names, dates, people, places, feelings and the like. Remember, you must use the pattern described if your poem is to be a *cinquain*.

# Appendix 1.
# Program Synopses and Segment Breakdowns

**FROM JUMPSTREET #1. JAZZ VOCALISTS**

| *Segment and Content Synopsis* | *Music (Performer) Composer/Lyricist* | *Approximate Segment Start Time* | *Segment Length* |
|---|---|---|---|
| 1. Standard series opening | Jumpstreet Theme Music<br>B. Quinn, B. Kaiser | 0 | 1:18 |
| 2. The program opens with host Oscar Brown, Jr. relating the possibly mythical origins of Louis Armstrong's famous scat singing style. | "Heebie Jeebies"<br>(Louis Armstrong)<br>Boyd Atkins | 1:19 | 1:07 |
| 3. This segment highlights the golden era of jazz vocalists during the 1930s and 1940s, and establishes the relationship between the vocalists and the top big bands of the time. Basic styles of jazz singing are demonstrated through a montage of several important artists of the era. | "Fine and Mellow"<br>(Billie Holiday)<br>Billie Holiday<br><br>"Mr. Five By Five"<br>(Jimmy Rushing)<br>G. De Paul, D. Raye<br><br>"I Apologize"<br>(Billy Eckstine)<br>Hoffman, Nelson, Goodhart<br><br>"Perdido"<br>(Sarah Vaughn)<br>Lengsfelder, Drake, Tizol<br><br>"Pent-up House"<br>(Betty Carter)<br>Sonny Rollins *et al.*<br><br>"Only A Moment Ago"<br>(Dinah Washington)<br>M. Asar, B. Rose | 2:27 | 2:07 |
| 4. In a performance setting called The Black Orchid, Oscar introduces jazz vocalist Carmen McRae, who performs and discusses her formative years as a pianist in New York's Minton's Playhouse during the early 1940s, a time when jazz was in transition to bebop. Ms. McRae also discusses her approach to lyric interpretation and selection of material, closing out the segment with another performance. | "I Have The Feeling I've Been Here Before"<br>(Carmen McRae)<br>A. & M. Bergman<br><br>"Bursting With The Dawn"<br>(Carmen McRae)<br>A. Jarreau | 4:35 | 8:57 |
| 5. Back on Jumpstreet, Oscar explains that many of the techniques of jazz singing are derived from traditional West African music. A brief film demonstrates how West Africans approach the concepts of improvisation, pitch and tonality. While the use of improvisation in folk music throughout the world is acknowledged, its role in jazz is stressed. | African Improvisation<br><br>Indian Improvisation<br><br>Jamaican Improvisation | 13:33 | 1:01 |

| | | | |
|---|---|---|---|
| 6. In this segment, Oscar explains how jazz musicians have discovered a whole range of expressive possibilities through improvisation, including their ability to evoke human sounds through wind instruments, as shown by Duke Ellington. Another feature of jazz singing – vocalese, or the practice of setting lyrics to the melody of an established instrumental solo – is exemplified by the work of King Pleasure and others. | "The Mooch"<br>(Duke Ellington)<br><br>"Parker's Mood"<br>(King Pleasure)<br>Charlie Parker<br><br>"Avenue C"<br>(Lambert, Hendricks & Ross)<br>Clayton, Hendricks & Lambert | 14:35 | 1.24 |
| 7. Oscar performs his own vocalese example. | "One Foot In The Gutter"<br>(Oscar Brown, Jr.)<br>C. Terry/O. Brown | 16:00 | 2:30 |
| 8. At The Black Orchid, Al Jarreau does a scat performance and discusses his apprenticeship in Milwaukee nightclubs. Mr. Jarreau also demonstrates how he uses his voice to imitate various instruments. Ms. McRae and Mr. Jarreau end the segment performing together. | "So Long Girl"<br>(Al Jarreau)<br>A. Jarreau<br><br>"Take Five"<br>(Al Jarreau & Carmen McRae)<br>P. Desmond | 18:31 | 1:24 |
| 9. Oscar closes with a brief synopsis of the program. | "Tomorrow"<br>(Brothers Johnson)<br>G. & L. Johnson | 28:54 | :18 |

**FROM JUMPSTREET #2. GOSPEL AND SPIRITUALS**

| *Segment and Content Synopsis* | *Music (Performer)*<br>*Composer/Lyricist* | *Approximate Segment Start Time* | *Segment Length* |
|---|---|---|---|
| 1. Standard series opening | Jumpstreet Theme Music<br>B. Quinn, B. Kaiser | 0 | 1:17 |
| 2. Host Oscar Brown, Jr. opens the program outside the First Church of Deliverance. | "I Came To Jesus"<br>(Mighty Clouds of Joy) | 1:18 | 5:04 |
| The influential role of the church and its music is illustrated in a performance by Oscar of a song sermon based on Genesis that he wrote for the theater. | "In Da Beginning"<br>(Oscar Brown, Jr.)<br>O. Brown | | |
| 3. The musical tradition of gospel music is demonstrated by the Reverend James Cleveland, who also discusses his relationships with Mahalia Jackson, Aretha Franklin and gospel composer Thomas A. Dorsey, who has led the gospel choir at Chicago's Pilgrim Baptist Church for more than 50 years. Reverend Cleveland distinguishes between spirituals – a body of music born of frustration in chaotic times – and gospel music – the message of the Lord determined to live in this time. | "Lord, Help Me To Hold Out"<br>(James Cleveland, D.C. Mass Choir and the congregation of the Way of the Cross Church, Washington, D.C.)<br>J. Cleveland<br><br>"He Shall Feed His Flock"<br>(James Cleveland, D.C. Mass Choir, and the congregation of the Way of the Cross Church, Washington, D.C.)<br>J. Cleveland | 6:23 | 5:42 |

| | | | |
|---|---|---|---|
| 4. A montage traces the development of spirituals, including the journeys of the Fisk Jubilee Singers in the late 1800s that resulted in international acclaim for the music of former slaves and raised sufficient money to keep open the then struggling Fisk University. | "Soon I Will Be Done With The Troubles of the World"<br>(Howard Roberts Chorale)<br><br>"Couldn't Hear Nobody Pray"<br>(Fisk Jubilee Singers)<br>J. Rosamund Johnson, arr.<br><br>"Steal Away"<br>(Howard Roberts Chorale) | 12:06 | 1:37 |
| 5. In this segment viewers are exposed to the works of several renowned composers who arranged spirituals for the concert stage, as well as to the use of spirituals in such movies as "Hallelujah" (1929) and "Green Pastures" (1936). | "Deep River"<br>(Paul Robeson)<br>Harry T. Burleigh<br><br>"Roll Jord'n Roll"<br>(Marian Anderson)<br>Hall Johnson<br><br>"Couldn't Hear Nobody Pray"<br>(Howard University Choir)<br>Nathaniel Dett<br><br>"Don' Found My Lost Sheep"<br>(Marian Anderson)<br>J. Rosamund Johnson<br><br>"Here's One"<br>William Grant Still<br><br>"Plenty Good Room"<br>(Roland Hayes)<br><br>"Let Me Fly"<br>(Paul Robeson)<br><br>"My Soul's Been Anchored In The Lord"<br>(Marian Anderson)<br><br>"Ezekial Saw de Wheel" from "Hallelujah"<br>William Dawson, arr.<br><br>"Joshua Fit The Battle of Jericho" from "Green Pastures"<br>(Call City Chorus) | 13:44 | 3:11 |
| 6. The ability of gospel music to combine a religious message with popular musical sounds of the day is demonstrated by The Mighty Clouds of Joy. Mighty Clouds leader Joe Ligon discusses the development of contemporary gospel with Oscar Brown, Jr. and Reverend Cleveland. | "If God Is Dead"<br>(Mighty Clouds of Joy) | 16:56 | 3:48 |

| | | | |
|---|---|---|---|
| 7. This segment illustrates the impact of gospel on rhythm and blues performers. | "Today I Started Lovin' You Again"<br>(Bobby Blue Bland) | 20:05 | 3:01 |
| | "Lonely Teardrops"<br>(Jackie Wilson)<br>J. Wilson | | |
| | "I Feel Good"<br>(Al Green)<br>A. Green, F. Jordan,<br>R. Fairfax, Jr. | | |
| | "Walking The Line"<br>(The Emotions)<br>M. White, S. Scarborough | | |
| | "Can I Get A Witness"<br>(Marvin Gaye)<br>Holland, Dozier, Holland | | |
| Major female gospel artists also are identified. | "This Train"<br>(Rosetta Thorpe) | | |
| | "We'll Soon Be Done With Troubles and Trials"<br>(Clara Ward) | | |
| | "What Could I Do"<br>(Marion Williams) | | |
| | "Faded Rose"<br>(Shirley Caeser)<br>J. Hill | | |
| | "Didn't It Rain"<br>(Mahalia Jackson) | | |
| 8. The Mighty Clouds of Joy, the Reverend James Cleveland and the D.C. Mass Choir perform. | "Lord, Help Me To Hold Out"<br>J. Cleveland | 23:07 | 2:26 |
| 9. Oscar closes with a brief synopsis of the program. | Jumpstreet Theme Music<br>B. Quinn, B. Kaiser | 25:34 | 2:30 |

**FROM JUMPSTREET #3. BLUES: COUNTRY TO CITY**

| *Segment and Content Synopsis* | *Music (Performer)*<br>*Composer/Lyricist* | *Approximate Segment Start Time* | *Segment Length* |
|---|---|---|---|
| 1. Standard series opening | Jumpstreet Theme Music<br>B. Quinn, B. Kaiser | 0 | 1:22 |

| | | | |
|---|---|---|---|
| 2. On Jumpstreet, host Oscar Brown, Jr. explains that blues is an Afro-American music that developed in the wake of The Civil War to express the sorrows and joys of the freedmen. This earthy, but eloquent folk music, he notes, has survived the frequent disdain of the middle classes to become the bedrock of American popular music. | "Sweet Home Chicago"<br>(Willie Dixon & the Chicago Blues All Stars)<br>R. Johnson | 1:23 | 1:10 |
| 3. Jumpstreet guests Willie Dixon and his Chicago Blues All Stars illustrate the lyrical and instrumental nature of urban blues in a performance. | "Seventh Son"<br>(Willie Dixon & the Chicago Blues All Stars) | 2:34 | 4:48 |
| 4. In an interview with Oscar, Dixon discusses his youth in Mississippi, his migration to Chicago, and the nature of blues as a form of storytelling and communication. Dixon and his pianist demonstrate two major musical characteristics of blues: the difference between a blues scale and a major scale, and the harmonic basis of an AAB blues form, here illustrated with a boogie-woogie bass.<br><br>Highlighted also are the lyrics of Robert Johnson, writing in the late 1930s, and of Willie Dixon, writing in the mid-1950s. | Demonstration of major scale<br><br>Demonstration of blues scale<br><br>Improvised 12-bar blues<br><br>"Sweet Home Chicago"<br>(Willie Dixon & the Chicago Blues All Stars)<br>R. Johnson<br><br>"Hootchie Coochie Man"<br>(Willie Dixon and Muddy Waters) | 7:23 | 4:05 |
| 5. This segment acknowledges the influence of Muddy Waters on young white musicians of the 1960s and 1970s.<br><br>Back on Jumpstreet, Oscar relates some blues history beginning with early field hollers and including the commercialization of blues through the publication of sheet music during World War I. | "It's All Over Now"<br>(The Rolling Stones)<br>B. Womack, M. Waters<br><br>"Cocaine"<br>(Eric Clapton)<br>J. Cale, M. Waters<br><br>"Walking Through The Park"<br>(Johnny Winter)<br>M. Waters<br><br>Field recording of field holler<br><br>"Early In The Morning"<br>Texas prison field recording<br><br>"Violin Blues"<br><br>"St. Louis Blues"<br>(Paul Whiteman)<br>W.C. Handy | 11:29 | 3:61 |

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| 6. Brownie McGhee and Sonny Terry perform an example of country blues. | "The Sun's Gonna Shine In My Back Door Someday"<br>(Sonny Terry and Brownie McGhee)<br>W. Broonzy | 15:31 | 4:00 |
| 7. In an interview with Oscar, they discuss their backgrounds and differences in themes between country blues and urban blues. | Demonstration of foxhunt sounds on harmonica<br>(Sonny Terry)<br><br>Demonstration of train sounds on harmonica<br>(Sonny Terry) | 19:32 | 2:50 |
| 8. The regional nature of blues is shown through several film clips. | "Stone Pony Blues"<br>(Charlie Patton)<br>C. Patton<br><br>"Mojo Hand"<br>(Lightnin' Hopkins)<br>Louis, Robinson, Hopkins | 22:23 | :27 |
| 9. The contemporary sound of blues is shown through film clips. | "Goin' To Chicago Blues"<br>(Joe Turner and Count Basie Band)<br>W. Broonzy<br><br>"Ain't That Lovin' You"<br>(Bobby Bland)<br>D. Malone<br><br>"Creeper Creeps Again"<br>(James Cotton Band)<br>J. Cotton<br><br>"Three Times A Fool"<br>(Otis Rush)<br>O. Rush<br><br>"What My Mama Tole Me"<br>(Junior Wells)<br>J. Wells<br><br>"Call My Job"<br>(Son Seals)<br>Williams, Perkins<br><br>"Wang Dang Doodle"<br>(Koko Taylor)<br>W. Dixon | 22:51 | 2:39 |
| 10. Oscar closes with a brief synopsis of of the program. | "The Blues Had A Baby (And They Named It Rock And Roll)"<br>(Sonny Terry and Brownie McGhee)<br>M. Waters, W. McGhee<br><br>Jumpstreet Theme Music<br>B. Quinn, B. Kaiser | 25:31 | 2:55 |

**FROM JUMPSTREET #4 THE WEST AFRICAN HERITAGE**

| *Segment and Content Synopsis* | *Music (Performer) Composer/Lyricist* | *Approximate Segment Start Time* | *Segment Length* |
|---|---|---|---|
| 1. Standard series opening | Jumpstreet Theme Music<br>B. Quinn, J. Kaiser | 0 | 1:21 |
| 2. On Jumpstreet, host Oscar Brown, Jr. relates that much of the vast body of music created by black Americans is West African in origin. Oscar sets the tone of the program with a performance. | "Afro Blue"<br>(Oscar Brown, Jr.)<br>M. Santamaria, O. Brown | 1:22 | 2:25 |
| 3. A montage contrasts ancient and modern West Africa, concluding with reference to the ancient kingdoms of Africa's Golden Age. | "Africa"<br>(John Coltrane)<br>J. Coltrane | 3:48 | 1:09 |
| 4. In a setting that depicts an outdoor African festival, the Wo'se Dance Theater demonstrates the West African legacy in a performance of a dance done for royal occasions in Mali and Senegal. | "Lamba"<br>(The Wo'se Dance Theater) | 4:58 | 3:53 |
| 5. Oscar and Wo'se leader Aidoo Mamedi discuss the origin and composition of the troupe (which is part American and part African). | | | |
| 6. A montage compares a traditional African view of music with a European view, showing how Westerners frequently use music for contemplation and entertainment, while in traditional African societies, music is primarily functional and an integral part of life.<br><br>The use of functional music in Afro-American life also is demonstrated. | "Happy Birthday To You"<br><br>"Nhemanusasa (the cutting of branches for temporary shelter)"<br>C., A. and S. Magaya<br><br>Talking drum<br><br>"John Henry"<br>(Pine Top Slim)<br><br>"Saint Martin"<br>(Terry Collier)<br>T. Collier, L. Wade<br><br>"Say It Loud (I'm Black and I'm Proud)"<br>(James Brown)<br>J. Brown | 8:51 | 2:09 |
| 7. Back on Jumpstreet, costumed as a community elder and surrounded by children, Oscar illustrates both the nature of functionalism and the oral tradition by teaching the youngsters a musical game which was used during slavery as a vehicle for secret protest against slavery's inhumanity. | "Pattin' Jibba"<br>(Oscar Brown, Jr.) | 11:01 | 2:30 |

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| 8. Oscar compares this oral teaching to the African tradition in which griots transmit African history and culture through music, as demonstrated and explained by Jumpstreet guests Alhajii Bai Konte and his son Dembo. | Improvised demonstration of music of the kora (Alhajii and Dembo Konte) | 13:32 | 2:68 |
| 9. This segment concerns the reciprocity between Afro-American and African cultural traditions, including references to the parallels between the African independence struggles and the American civil rights movement. | | 16:41 | :54 |
| 10. The influence of black American music on contemporary African music is demonstrated by Hugh Masekela. Oscar and Masekela discuss Masekela's early life in South Africa, the influence of American jazz and popular music on his music, and the media's role in spreading American music to West Africa. | "African Convention" (Hugh Masekela) | 17:36 | 9:21 |
| Masekela and group perform again. | "Ashiko (all African people reunite)" (Hugh Masekela) | | |

**FROM JUMPSTREET #5. EARLY JAZZ**

| *Segment and Content Synopsis* | *Music (Performer) Composer/Lyricist* | *Approximate Segment Start Time* | *Segment Length* |
|---|---|---|---|
| 1. Standard series opening | Jumpstreet Theme Music | 0 | 1:18 |
| 2. On Jumpstreet, host Oscar Brown, Jr. explains that blues, brass band music, African rituals and ragtime are among the sources of early jazz. The roots of ragtime, which is identified as the first completely notated Afro-American music, are shown in a montage that includes the banjo and fiddle music of slavery, pre-20th century entertainment among Blacks such as cakewalking and marching bands, and a comparison between John Philip Sousa's "Stars and Stripes Forever" and Eubie Blake's ragged version of the same march. This comparison illustrates how the original march rhythm was kept in the left hand, while the right hand played a syncopated version of the melody. | "Efficiency Rag" (James Scott)<br><br>Banjo music<br><br>Cakewalking example<br><br>"Stars and Stripes Forever" (Florida A&M University) J.P. Sousa<br><br>"Stars and Stripes Forever" (Eubie Blake) J.P. Sousa | 1:19 | 1:47 |

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| 3. Back on Jumpstreet, Oscar explains that ragtime was initially considered to be unsavory music because of the sites in which it usually was played. A short montage tells the story of Tom Turpin, the first Black to have a ragtime composition published, and Scott Joplin, known as "King of Ragtime." | "Harlem Rag"<br>Tom Turpin<br><br>"Maple Leaf Rag"<br>Scott Joplin | 3:07 | 1:04 |
| 4. This segment focuses on another antecedent of early jazz—the brass bands that were organized by black fraternal organizations and secret societies. A montage presents examples of African and New Orleans funerals to demonstrate their similarity and to show some of the circumstances in which brass bands were used. | "Lord, Lord, Lord"<br>(Eureka Brass Band)<br><br>African funeral music<br><br>"What A Friend We Have In Jesus" | 4:12 | 1:18 |
| 5. Back on Jumpstreet, Oscar describes the early New Orleans jazz combo that evolved from these various musics, and introduces Jumpstreet guests Alvin Alcorn and his Tuxedo Band performing at a traditional New Orleans patio party. Oscar and Alcorn discuss the history of the band, the New Orleans settings where jazz musicians played, and the role of improvisation in New Orleans jazz. | "Muskrat Ramble"<br>(Alvin Alcorn & Co.)<br>E. Ory, R. Gilbert<br><br>"Yellow Dog Blues"<br>(Alvin Alcorn & Co.)<br>M. David, W.C. Handy | 5:31 | 6:07 |
| 6. A montage identifies selected New Orleans greats. | "London Blues"<br>(Jelly Roll Morton)<br>F. Morton<br><br>"Dippermouth Blues"<br>(King Oliver and Louis Armstrong)<br>J. Oliver<br><br>Louis Armstrong example | 11:39 | 2:09 |
| 7. In this segment, jazz great Roy Eldridge performs in a setting called The Metronome, reminiscent of jazz spots along New York's 52nd Street. Oscar joins Eldridge for a discussion of Eldridge's early development and influences; Eldridge and his group close out the segment with another performance. | "Sometimes I'm Happy"<br>(Roy Eldridge & Co.)<br>I. Caesar, C. Grey, V. Youmans<br><br>Blues improvisation<br>(John Morris)<br><br>"Kidney Stew and Lobster Sauce"<br>(Roy Eldridge & Co.) | 13:49 | 11:40 |
| 8. Oscar closes with a brief synopsis of the program. | | 25:30 | 2:59 |

**FROM JUMPSTREET #6. DANCE TO THE MUSIC**

| *Segment and Content Synopsis* | *Music (Performer) Composer/Lyricist* | *Approximate Segment Start Time* | *Segment Length* |
|---|---|---|---|
| 1. Standard series opening | Jumpstreet Theme Music<br>B. Quinn, B. Kaiser | 0 | 1:14 |
| 2. The program opens on Jumpstreet with host Oscar Brown, Jr. explaining that most music from the African tradition provokes bodily movement. Dance, he notes, is the physical expression of the music. With the help of two couples, Oscar compares Afro-American social dances to traditional African dance, noting the similarities in basic movements, rhythmic interest, use of improvisations and pelvic movements. | "Street Life"<br>(The Crusaders)<br>W. Jennings, J. Sample<br><br>"Don't Stop The Feeling"<br>(Roy Ayers, Chano O'Ferral, Wes Ramseur)<br>R. Ayers, C. O'Ferral, W. Ramseur<br><br>"I'm Your Friend<br>(Panchito Lozano)<br>P. Lozano<br><br>"Oya"<br>(Babatunde Olatunji)<br>B. Olatunji<br><br>Example of drum message<br>(Kasadi Celestin) | 1:15 | 3:51 |
| 3. In this segment Oscar points out that while Americans have retained many African dance movements, traditionally these movements were related to specific functions and social activities in African culture. These relationships have largely been lost in the transition. The relationship of specific dances to specific styles of Afro-American music, however, remains strong as shown in film clips of dances from the 1900s, 1930s and 1940s. | "Africano"<br>(Earth, Wind & Fire)<br>M. White, L. Dunn | 5:07 | 1:20 |
| 4. The influence of traditional African dance on American modern dance is demonstrated by the Rod Rodgers Dance Company. In an interview, Rodgers discusses his early influences, the use of African and Afro-American elements in his work, and relates the interpretive skills of a modern dancer to those of a jazz musician. The Dance Company performs a second time—to Valerie Simpson's music.<br><br>A montage traces African influences in the work of other Afro-American choreographers, including Katherine Dunham and Pearl Primus. | "Rhythm Ritual"<br>(Rod Rodgers Dance Co.)<br>R. Rodgers<br><br>"I Don't Need No Help"<br>(Valerie Simpson and Nick Ashford)<br>V. Simpson, N. Ashford<br><br>"Misa Negra"<br>(Jesus "Chincho" Valdes)<br>J. Valdes<br><br>"Caravan"<br>(Duke Ellington)<br>Ellington, Tigol, Mills | 6:28 | 7:48 |

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| 5. In this segment, Oscar discusses such early Afro-American dances as the juba dance and the ring shout, both developed during slavery, noting that many such dances were adopted by whites for use in blackface minstrel shows in the later 1800s. Ultimately, minstrelsy was reinvigorated by Blacks, and dances made famous there—such as the buck and wing, the corn strut and the cakewalk—were added to the American dance vernacular. A montage traces the influence of black dance and music on American musical theater. | "My Ragtime Baby"<br>(Fred Stone)<br>F. Stone<br><br>"Georgia Camp Meeting"<br>(Carey Mills)<br>F. Mills<br><br>"Castle Walk"<br>(James Reese Europe and Lord Dabney)<br>J. Europe, J. Dabney | 14:17 | 3:27 |
| 6. Honi Coles, master tapdancer, performs. He also discusses the origins of tap dance, in particular, the style known as Harlem Tap, and the overall musicality of tap dancing. Coles concludes the segment with a signature routine he calls "The Exterminator." | "In A Mellow Tone"<br>(Duke Ellington)<br>Duke Ellington | 17:43 | 4:46 |
| 7. A fast-paced look at a variety of 20th century social dances that reflect the African and Afro-American tradition is the focus of this segment. | "Stomping At The Savoy"<br>(Benny Goodman Orchestra)<br>Goodman, Webb, Razas, Sampson<br><br>"Samba These Days"<br><br>"Night Train"<br>(Jimmy Forest and Dinah Washington) | 22:30 | 1:38 |
| 8. Oscar closes with a brief synopsis of the program. | Jumpstreet Theme Music<br>B. Quinn, B. Kaiser | 24:09 | 3:56 |

**FROM JUMPSTREET #7. JAZZ PEOPLE**

| *Segment and Content Synopsis* | *Music (Performer) Composer/Lyricist* | *Approximate Segment Start Time* | *Segment Length* |
|---|---|---|---|
| 1. Standard series opening | Jumpstreet Theme<br>B. Quinn, B. Kaiser | 0 | 1:17 |
| 2. The sound of Dizzy Gillespie's music opens the program as host Oscar Brown, Jr. introduces the variety and constant innovation that has been a part of the development of jazz. Moving to Blues Alley, a Washington, D.C.-based jazz club, Oscar introduces Dizzy Gillespie and group featuring James Moody. During a break, Gillespie and Moody discuss the characteristics of bebop, the premier jazz style of the 1940s, the Gillespie Big Band of the 1940s, and the influence of Afro-Latin music on jazz. Gillespie, accompanied by guitarist Ed Cherry, performs a second number. | "Dizzy Atmosphere"<br>(Dizzy Gillespie)<br>D. Gillespie<br><br>"Con Alma"<br>(Dizzy Gillespie & Co.)<br>D. Gillespie<br><br>"Tanga"<br>(Dizzy Gillespie and Ed Cherry)<br>D. Gillespie | 1:18 | 9:02 |
| 3. On Jumpstreet, Oscar explains that with the advent of bebop, jazz musicians began to present their work as art rather than entertainment. A montage traces the innovations of different arrangers and instrumentalists. | "Wrapping It Up"<br>(Fletcher Henderson)<br>F. Henderson, S. Robin<br><br>"Dickie's Dream"<br>(Count Basie and Lester Young)<br><br>Lester Young performance in "Jammin' The Blues" | | |
| 4. The montage ends with a survey of 1930s big bands. | "Rhythm Is Our Business"<br>(Jimmy Lunceford)<br>S. Kaplan, S. Calvin<br><br>"After Hours"<br>(Erskine Hawkins & His Orchestra)<br><br>Duke Ellington performance in a film short | 10:21 | 1:32 |
| 5. This segment focuses on jazz innovators of the 1950s and the diversity of styles that proliferated during that decade. Cool jazz, hard bop, and chamber jazz are identified, as are the uniquely personal approaches of Thelonius Monk, Oscar Peterson, Art Blakey and others. | "Parisian Thoroughfare"<br>(Max Roach and Clifford Brown)<br>B. Powell<br><br>"So What"<br>(Miles Davis)<br>M. Davis<br><br>"Blues Walk"<br>(Max Roach and Clifford Brown)<br>C. Brown<br><br>"Django"<br>(Modern Jazz Quartet)<br>J. Lewis | 11:54 | 2:58 |

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| | "C-Jam Blues"<br>(Oscar Peterson)<br>D. Ellington, R. Roberts, B. Katz<br><br>"Blue Monk"<br>(Thelonius Monk)<br>T. Monk, G. Fuller<br><br>"The Preacher"<br>(The Jazz Messengers)<br>H. Silver, B. Gonzales | | |
| 6. The radical alternatives to traditional jazz that were developed during the 1960s are highlighted here. | "Free Jazz"<br>(Ornette Coleman)<br>O. Coleman<br><br>"Ja"<br>(Art Ensemble of Chicago)<br>L. Bowie<br><br>"Afro Blue"<br>(John Coltrane)<br>M. Santamaria | 14:53 | 1:55 |
| 7. Back at Blues Alley, Oscar introduces Jumpstreet guest Jackie McLean, who performs with his group. In an interview. McLean discusses the limitation of stylistic labels and stresses the significance of jazz as the American music. McLean closes out the segment with a second performance. | "Minor March"<br>(Jackie McLean & Co.)<br>J. McLean<br><br>"Star Eyes"<br>(Jackie McLean & Co.)<br>R. DePaul | 15:49 | 6:17 |
| 8. Oscar closes with a brief synopsis of the program. | | 22:07 | 2:52 |

**FROM JUMPSTREET #8. BLACK MUSIC IN THEATER AND FILM**

| *Segment and Content Synopsis* | *Music (Performer)*<br>*Composer/Lyricist* | *Approximate Segment Start Time* | *Segment Length* |
|---|---|---|---|
| 1. Standard series opening | Jumpstreet Theme Music<br>B. Quinn, B. Kaiser | 0 | 1:16 |
| 2. The role of black music culture in theater and film is introduced by Jumpstreet host, Oscar Brown, Jr., who cites minstrelsy, with roots in the early 1800s, as the first American musical theater. While minstrelsy at first featured white performers imitating and caricaturing Blacks, and later included Blacks performing in burnt cork, minstrelsy at the time was the only avenue open to black performers. | "Tomorrow"<br>(Brothers Johnson)<br>G. & L. Johnson<br><br>"La Pas La Ma" | 1:17 | 1:08 |

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| 3. The minstrel tradition is presented in this segment by L.O. Sloane's Three Black and Three White Refined Jubilee Minstrels, who perform a sampler of American entertainment from the minstrel era. In his dressing room, L.O. Sloane explains the origin of the troupe's name, and discusses the tradition of blackface, explaining why the troupe refuses to use it. The segment closes with a second performance. | "Oh Dem Golden Slippers"<br>(Jubilee Minstrels)<br>James Bland<br><br>"Every Time I Feel The Spirit"<br>(Jubilee Minstrels)<br>C. Mills, arr.<br><br>"Walkie Talkie Jenny"<br>(Jubilee Minstrels)<br>L. Sloane & Mills, lyrics<br><br>"Come After Breakfast"<br>(Jubilee Minstrels) | 2:26 | 9:44 |
| 4. Oscar introduces post-minstrel black American theater, begun around 1899 with "The Creole Show." A montage features archival photographs from this and other early black musicals, concluding with a look at one of the most successful, "Shuffle Along." | "Cakewalking Babies"<br>(Red Onion Jazz Babies)<br>C. Williams, D. Smith & A. Troy<br><br>"Darktown Is Out Tonight"<br>(Danny Barker and Dick Hyman)<br>W.M. Cook<br><br>"I'm Just Wild About Harry"<br>(Eubie Blake and "Shuffle Along" Orchestra)<br>E. Blake, N. Sissle | 12:11 | 2:17 |
| 5. That the black musical tradition still grows is illustrated by Oscar's performance of a song he wrote for the musical "Buck White," which starred Muhammed Ali. | "Black Balloons"<br>(Oscar Brown, Jr.)<br>O. Brown | 14:29 | 3:50 |
| 6. By the 1920s, a new medium—talking pictures—had become a maior force in the entertainment industry. Oscar points out, however, that more often than not, black roles and the selection of black music reflected white authors' fantasies of black life. The scenes in which Blacks appeared often featured gospel music or spirituals, musical styles consistent with the stereotypes of black life held by white authors, rather than the blues or jazz which were popular in the black community at the time. While such black activists as W.E.B. Dubois attacked Hollywood's stereotyping of Blacks, and black entrepreneurs such as Oscar Micheaux created an independent black cinema, most Hollywood films still show Blacks in musical and and social stereotypes. | "Symphonic Raps"<br>B. Stevens, I. Abrams<br><br>"Were You There"<br>W. Lawson<br><br>Trumpet solo in the Oscar Micheaux film "Swing"<br>Duke Ellington Orchestra in film short<br><br>"Hi-De-Ho"<br>(Cab Calloway Orchestra)<br>in film short<br><br>"Honeysuckle Rose"<br>(Fats Waller)<br>T. Waller, A. Razoff<br><br>"Water Boy"<br>(Paul Robeson) | 18:20 | 3:43 |

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| 7. Today, black musicians are beginning to make their own mark in Hollywood films on their own terms, with film scores by such composers as Quincy Jones and Isaac Hayes. Both in films and on stage, some black performers are being offered a wider range of roles. Jumpstreet guest Pearl Bailey has done it all. In this segment she talks with Oscar about the range of her stage and screen career and calls out for new systems of apprenticeship where young black performers can be exposed to the great artists of their time. The segment ends with a photo essay on Ms. Bailey's career. | "Let Me Entertain You"<br>(Pearl Bailey)<br>J. Stein, S. Sondheim<br><br>"Parade"<br>(Pearl Bailey)<br>J. Herman, C. Strouse, L. Adams | 22:04 | 4:05 |
| 8. Oscar closes with a brief synopsis of the program. | Jumpstreet Theme Music<br>B. Quinn, B. Kaiser | 26:10 | 2:44 |

**FROM JUMPSTREET #9. JAZZ GETS BLUE**

| *Segment and Content Synopsis* | *Music (Performer)*<br>*Composer/Lyricist* | *Approximate Segment Start Time* | *Segment Length* |
|---|---|---|---|
| 1. Standard series opening | Jumpstreet Theme Music<br>B. Quinn, B. Kaiser | 0 | 1:17 |
| 2. The program opens on Jumpstreet as host Oscar Brown, Jr. introduces the concept of basic blues form, a framework that has provided jazz artists with the freedom to improvise for more than half a century.<br><br>The basic blues form is discussed and demonstrated by bluesman Willie Dixon. | Blues improvisation<br>(Willie Dixon & The Chicago Blues All Stars)<br><br>Blues improvisation<br>(Lafayette Leake) | 1:18 | 2:46 |
| 3. The impact of blues on even the earliest jazz musicians is illustrated through film clips. | "Dead Man Blues"<br>(Jelly Roll Morton)<br>F. Morton<br><br>"Dippermouth Blues"<br>(King Oliver and Louis Armstrong)<br>J. Oliver | 4:05 | :25 |

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| 4. In this segment, jazz trumpeter Roy Eldridge talks about blues feeling, and discusses with Oscar the difference between a musician perfecting the technique of blues and communicating the emotion of blues. Eldridge points out that many blues people had little, if any, technique, but their special sound and feeling was what communicated their music. His jazz interpretation of the blues is demonstrated in an improvisation. | Blues improvisation<br>(John Morris)<br><br>Blues improvisation<br>(Roy Eldridge & Co.) | 4:31 | 7:47 |
| 5. A montage shows the place where jazz and blues really fused – the Midwest, particularly Kansas City. | "Dickie's Dream"<br>(Count Basie)<br>W. Basie, L. Young<br>"Fine and Mellow"<br>(Billie Holiday)<br>B. Holiday | 12:19 | 1:03 |
| 6. Oscar points out that Billie Holiday was not the first woman to sing the blues. Classic blues singers seen on film demonstrate the domination of the early 1920s by female vocalists backed up by jazz combos. Many of these began their careers with tent shows and vaudeville. Their recordings changed the face of the recording industry. | "Log Camp Blues"<br>(Ma Rainey)<br><br>"Crazy Blues"<br>(Mamie Smith)<br>P. Bradford<br><br>"St. Louis Blues"<br>(Bessie Smith)<br>W. C. Handy | 13:23 | 1:34 |
| 7. Oscar performs a modern jazz composition to illustrate how the success of blues in the early 1920s solidified the form that would provide a musical framework for jazz people for years to come. | "All Blues"<br>(Oscar Brown, Jr.)<br>M. Davis | 14:58 | 4:16 |
| 8. A montage exposes viewers to the music of other jazz artists whose compositions explore new interpretations of the blues. | "So What"<br>(Miles Davis)<br>M. Davis<br><br>"Parker's Mood"<br>(Charlie Parker)<br>C. Parker<br><br>"Monk's Blues"<br>(Thelonius Monk)<br>T. Monk, G. Fuller<br><br>Blues improvisation<br>(Walter Bishop) | 19:15 | 1:04 |
| 9. Oscar talks with saxophonist Jackie McLean about the form, feeling and environment for creating blues. McLean and his group close out the segment with a jazz/blues improvisation that he titled, "Blues For Oscar Brown." | "Blues For Oscar Brown"<br>(Jackie McLean & Co.)<br>J. McLean, W. Bishop, M. Carver, C. Hill | 20:30 | 5:08 |

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| 10. Oscar closes with a brief synopsis of the program. | Jumpstreet Theme Music<br>B. Quinn, B. Kaiser | 25:39 | 2:46 |

**FROM JUMPSTREET #10. SOUL**

| *Segment and Content Synopsis* | *Music (Performer)*<br>*Composer/Lyricist* | *Approximate Segment Start Time* | *Segment Length* |
|---|---|---|---|
| 1. Standard series opening | Jumpstreet Theme Music<br>B. Quinn, B. Kaiser | 0 | 1:24 |
| 2. The program opens on Jumpstreet, where host Oscar Brown, Jr. begins to relate the origins of the word "soul." Soul, he says, is the celebrated black essence that was reflected in the manner in which hymns and spirituals, and later gospel, were sung in the church. | "Shotgun"<br>A. DeWalt<br><br>"I Call It Pretty Music But The Old People Call It The Blues"<br>C. Paul, B. Gordy | 1:25 | :55 |
| 3. The contemporary expression of soul is embodied in the work of Jumpstreet guest, Stevie Wonder, who tells Oscar his own definition of soul: when you do something from your heart and put into it everything that you have that's good, that's positive, or that expresses the joy or caring that you feel...when you give a part of yourself. | "Superstition"<br>(Stevie Wonder)<br>S. Wonder | 2:21 | 3:16 |
| 4. This segment illustrates the growth of soul in the 1950s and 1960s, beginning when elements of gospel music began to be reflected in the jazz music of artists such as Charles Mingus, and in the rhythm and blues sound of Ray Charles. Charles' soul hits frequently were gospel standards with new lyrics. A montage highlights just a few of the many soul artists whose roots were in the church. | "Wednesday Night Prayer Meeting"<br>(Charles Mingus)<br>C. Mingus<br><br>"I've Got A Woman"<br>(Ray Charles)<br>R. Charles<br><br>"Bring It On Home To Me"<br>(Sam Cooke)<br>S. Cooke<br><br>"Think"<br>(Aretha Franklin)<br>A. Franklin, T. White<br><br>"Please, Please, Please"<br>(James Brown)<br>J. Brown | 5:38 | 2:54 |
| 5. A second montage illustrates how the music of certain soul artists reflected the social revolution and black cultural renaissance of the 1960s. | "The Revolution Will Not Be Televised"<br>(Gil Scott Heron)<br>G. Heron<br><br>"Inner City Blues"<br>(Marvin Gaye)<br>M. Gaye, J. Mix | 8:33 | 2:32 |

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| | "We're A Winner"<br>(The Impressions)<br>C. Mayfield | | |
| 6. Oscar sums up the soul statements of the 1960s in a performance of his own "Brown Baby." | "Brown Baby"<br>(Oscar Brown, Jr.)<br>O. Brown | 11:06 | 3:30 |
| 7. Back on Jumpstreet, Oscar discusses another aspect of the 1960s soul—the evolution of several black recording companies, each producing its own variation of the soul sound. The best known of these—Motown—is where Stevie Wonder got his start. | "Respect"<br>(Otis Redding)<br>O. Redding<br><br>"I'm In Love"<br>(Wilson Pickett)<br>B. Womack<br><br>"Green Onions"<br>(Booker T & The MGs)<br>B. Jones, S. Copper, L. Steinberg, A. Jackson<br><br>"Betcha By Golly Wow"<br>(The Stylistics)<br>T. Belt, L. Creed<br><br>"Didn't I Blow Your Mind This Time"<br>(The Delphonics)<br>T. Bell, W. Hart<br><br>"Dancing In The Streets"<br>(Martha & The Vandellas)<br>W. Stevenson, M. Gaye, I. Hunter<br><br>"Baby Love"<br>(The Supremes)<br>Holland, Dozier, Holland<br><br>"It's Growing"<br>(The Temptations)<br>W. Robinson, W. Moore<br><br>"Reach Out, I'll Be There"<br>(The Four Tops)<br>Holland, Dozier, Holland<br><br>"Ooh, Baby Baby"<br>(Smokey Robinson)<br>W. Robinson, W. Moore | 14:37 | 4:39 |
| 8. In a discussion with Oscar, Stevie Wonder talks about his career, beginning with his first big hit at the age of twelve. Wonder recalls his life as a teenage superstar, including the rigid schedule he maintained so he could continue in school. During the interview, Wonder sits at the piano and plays snatches of several of his songs as he explains their origins. He sums up his philosophy and closes the segment with a performance. | "My Cherie Amour"<br>(Stevie Wonder)<br>H. Cosby, S. Wonder, S. Moy<br><br>"You Are The Sunshine Of My Life"<br>(Stevie Wonder)<br>S. Wonder | 19:17 | 8:56 |

| | | | |
|---|---|---|---|
| 9. Oscar closes with a brief synopsis of the program. | "Tomorrow"<br>(The Brothers Johnson)<br>G. & L. Johnson | 28:14 | :39 |

**FROM JUMPSTREET #11. BLACK INFLUENCE IN THE RECORDING INDUSTRY**

| *Segment and Content Synopsis* | *Music (Performer)*<br>*Composer/Lyricist* | *Approximate Segment Start Time* | *Segment Length* |
|---|---|---|---|
| 1. Standard series opening | Jumpstreet Theme Music<br>B. Quinn, B. Kaiser | 0 | 1:15 |
| 2. As the program opens, host Oscar Brown, Jr. is walking down Jumpstreet carrying an armload of records—"the most accurate documentation of the black American experience from the depression through the 1970s to be found in any medium." A quick visit to a Los Angeles recording studio where Quincy Jones is producing a new George Benson album sets the scene for the program—one to which Oscar will return later. | "Tomorrow"<br>(The Brothers Johnson)<br>G. & L. Johnson<br><br>"Dinorah, Dinorah"<br>(George Benson)<br>I. Lins, V. Martins | 1:16 | 2:06 |
| 3. Oscar narrates some recording history as viewers see film clips and archival photographs. He begins in 1877 with the manufacture of the first Victrola. At the time, however, black music was recorded mostly by whites and mostly for amusement. The 1920s saw the rise and success of "race records," a term applied to almost any black music of the period. The 1920s, however, were a time of phenomenal success for such classic blues artists as Mamie Smith and Bessie Smith, although they rarely reaped the financial rewards that successful recording artists get today. The production of portable sound equipment in the late 1920s made it possible for many country blues singers to be recorded where they lived. No matter how successful black recorded music was, however, it was always at the mercy of other events, including the Depression, the rise of radio and jukeboxes, the unions, and the whims of the major recording companies. | "Crazy Blues"<br>(Mamie Smith)<br>P. Bradford<br><br>"Downhearted Blues"<br>(Bessie Smith)<br>A. Hunter, L. Austin<br><br>"Dues and Lazarus"<br>Field recording<br><br>"Honky Tonk Train"<br>(Meade Lux Lewis)<br>M. Lewis<br><br>"Midnight Jump"<br>(Sam Taylor)<br>H. Singer<br><br>"Great Balls of Fire"<br>(Jerry Lee Lewis)<br>J. Hammer, O. Blackwell<br><br>"Get On The Good Foot"<br>(James Brown)<br>J. Brown, F. Wesley, J. Mims | 3:23 | 7:09 |

Finally, in the 1960s and 1970s, new recording companies emerged to compete with the larger, established firms. Many of these were and are led by black recording artists like Maurice White, Curtis Mayfield and composer/ arranger/seven-time Grammy winner/ president of Qwest Records/ and Jumpstreet guest, Quincy Jones.

"(Love Is Like A) Heatwave"
(Martha and the Vandellas)
Holland, Dozier, Holland

"Sing A Happy Song"
(The O'jays)
T. Gamble, K. Huff

"We Are Family"
(Sister Sledge)
N. Rogers, B. Edwards

"Bustin' Loose"
(Chuck Brown & The Soul Searchers)
C. Brown

"I Just Want To Be"
(Cameo)
G. Johnson, L. Blackmon

"Not Just Knee Deep"
(Parliament/Funkadelic)
G. Clinton, P. Wynne

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4. Oscar returns to the recording studio where Quincy Jones is working. During takes, viewers see the skills of guitarist George Benson, vocalist Patti Austin and percussionist Paulino da Costa at work. Between takes, Oscar talks with the artists, with Quincy Jones, and with long-time Jones associate, recording engineer Bruce Swedien.
Jones discusses the consummate musicianship that allows the performers to respond to changes instantly, and notes that da Costa's music is the essence of the fusion of Brazil's European and African roots. Jones talks also about his ten years as a horn player and how he first taught himself to read music.

As the composer and/or arranger of more than 30 film scores, Jones is uniquely able to compare filmmaking to record producing. A film, he notes, begins with a script and then a cast. In the recording business, the script is the music. But unlike film, you can start with just the performer and build the music around that artist's sound.

At the end of the segment we hear a complete run through of one of the new songs on Benson's album, "Love X Love."

"Love X Love" 10:33 15:00
(George Benson)
R. Temperton

| | | | |
|---|---|---|---|
| 5. Oscar closes with a brief synopsis of the program. | | 25:34 | 3:00 |

**FROM JUMPSTREET #12. RHYTHM AND BLUES**

| *Segment and Content Synopsis* | *Music (Performer) Composer/Lyricist* | *Approximate Segment Start Time* | *Segment Length* |
|---|---|---|---|
| 1. Standard series opening | Jumpstreet Theme Music | 0 | 1:12 |
| 2. The program opens with host Oscar Brown, Jr. on Jumpstreet. As an *a cappella* singing group hums a "doo-wop" harmony in the background, Oscar joins in with a brief falsetto solo and then cites the social and economic trends which contributed to the development of rhythm and blues. | "Doo-wop" vocal improvisation<br><br>"I Found A Job" vocal improvisation<br>A. Booker | 1:13 | 1:39 |
| 3. A montage identifies elements in antecedent black musics (e.g., Kansas City swing, boogie woogie, jump bands, blues) that have been incorporated in rhythm and blues. | Improvisational jazz demonstration<br>(Count Basie)<br><br>"Roll 'Em Pete"<br>(Joe Turner)<br>P. Johnson, J. Turner<br><br>"Texas and Pacific"<br>(Louis Jourdan)<br>J. Wolf, J. Husch<br><br>"Jammin' The Blues"<br>(Illinois Jacket & Co.)<br>Improvisation<br><br>"Black Snake Moan"<br>(Blind Lemon Jefferson)<br>B. Jefferson<br><br>"I Got My Mojo Working"<br>(Muddy Waters)<br>M. Waters<br><br>"Hide Me In The Bosom"<br>(The Hummingbirds)<br>T.A. Dorsey<br><br>"Rock Island Line"<br>(Ledbelly)<br>H. Ledbetter | 2:53 | 2:39 |
| 4. Oscar presents guitarist and songwriter Ellis McDaniel, popularly known as Bo Diddley. Diddley performs one of his best known songs. | "I'm A Man"<br>(Bo Diddley)<br>M. Waters | 5:33 | 4:23 |

| | | | |
|---|---|---|---|
| 5. This segment presents a montage of rhythm and blues pioneers. | "Johnny Be Good"<br>(Chuck Berry)<br>C. Berry<br><br>"Tutti Frutti"<br>(Little Richard)<br>D. Labastrie, R. Penniman<br><br>"Blueberry Hill"<br>(Fats Domino)<br>Lewis, Stock, Rose<br><br>"Jim Dandy"<br>(LaVern Baker)<br>L. Chase<br><br>"5-10-15 Hours of Your Love"<br>(Ruth Brown)<br>R. Toombs<br><br>"I Put A Spell On You"<br>(Screaming J. Hawkins)<br>J. Hawkins) | 9:57 | 1:47 |
| 6. During a brief interview, Diddley recalls his experiences as a young performer in Chicago and tells how he got his novel nickname. He closes out the segment with a performance of his theme song. | "Bo Diddley"<br>(Bo Diddley)<br>E. McDaniel | 11:45 | 3:20 |
| 7. Back on Jumpstreet, Oscar credits rhythm and blues with exerting a major influence on post-World War II American popular music because of the way in which it captured the spirit of assertiveness emerging in the black community at the time. This new mood is seen in the urgency of the rhythms and dances, in the emotional directness of the performers, and in the new range of dynamics made possible by the amplification of traditionally acoustic instruments. Through film, viewers also see how rhythm and blues provided social and economic outlets for blacks, and how white musicians copied and/or watered down the music of black rhythm and blues artists in versions that came to be called "cover records." | "Honky Tonk"<br>(The Midnighters)<br>Dogget, Shepard, Scott, Butler<br><br>"Get A Job"<br>(The Coasters)<br><br>"The Hucklebuck"<br>R. Milton<br><br>"The Trouble With Me"<br>(Nat King Cole)<br><br>"Driftin' Blues"<br>(Charles Brown)<br>Brown, Moore, Williams<br><br>"Hi-De-Ho"<br>(Cab Calloway)<br>C. Calloway<br><br>"Jelly, Jelly"<br>(Billy Eckstine)<br>Eckstine, Hines<br><br>"Shake, Rattle & Roll"<br>(J. Turner)<br>C. Calhoun | 15:06 | 9:37 |

| | | | |
|---|---|---|---|
| | "Shake, Rattle & Roll"<br>(Bill Haley & The Comets)<br>C. Calhoun<br><br>"Hound Dog"<br>(Big Mama Thornton)<br>J. Lieber, M. Stoller<br><br>"Hound Dog"<br>(Elvis Presley)<br>J. Lieber, M. Stoller<br><br>"Fever"<br>(Little Willie John)<br>J. Davenport, E. Cooley<br><br>"Fever"<br>(Peggy Lee)<br>J. Davenport, E. Cooley | | |
| 8. The Dells, one of the first groups to surface in the 1950s, demonstrate that rhythm and blues is not only solo music. They perform one of their greatest hits. | "Oh, What A Night"<br>(The Dells) | 24:44 | 2:54 |
| 9. Oscar closes with a brief synopsis of the program. | "Tomorrow"<br>(The Brothers Johnson)<br>G. & L. Johnson | 27:39 | :22 |

**FROM JUMPSTREET #13. THE SOURCE OF SOUL**

| *Segment and Content Synopsis* | *Music (Performer)*<br>*Composer/Lyricist* | *Approximate Segment Start Time* | *Segment Length* |
|---|---|---|---|
| 1. Standard series opening | B. Quinn, B. Kaiser | 0 | 1:55 |
| 2. The program opens with host Oscar Brown, Jr. introducing viewers to the idea of Jumpstreet as a metaphor for the range of circumstances from which black music emanates. A montage surveys some of the musicians and styles which are part of this tradition. | "Runnin'"<br>(Earth, Wind & Fire)<br>M. White, L. Dunn, E. del Barrio | 1:56 | 1:09 |

| | | | |
|---|---|---|---|
| 3. In this segment Oscar explains that Afro-American musicians share many things with their West African counterparts, including the dual roles of storyteller and entertainer. Some musical retentions of West Africa are demonstrated in a performance by Chuck Brown and The Soul Searchers. To illustrate further one of the relationships between African and Afro-American music, Chuck Brown demonstrates the tonality of a typical Soul Searchers blues-based melody, which Oscar compares to the tonality of a melody he plays on an mbira (African thumb piano), showing the similarity along with the adaptation. | "Bustin' Loose"<br>Chuck Brown & The Soul Searchers<br>(C. Brown) | 3:06 | 5:47 |
| 4. Another retained musical practice – the use of call and response patterns – is shown in a film montage. | "Praise Song For Farmers"<br>(folksong)<br><br>"Ayilongo Lokele"<br>(folksong)<br><br>"What'd I Say"<br>(Ray Charles)<br>R. Charles | 8:54 | 1:08 |
| 5. Oscar and Chuck Brown introduce Babatunde Olatunji and his drum ensemble in performance of a traditional African musical selection. A split screen helps to demonstrate the polyrhythmic layering of African drum patterns, and, in conversation, Olatunji and Oscar discuss the banning of the drum during slavery because of its ability to "talk" and thereby foment rebellion. Chuck Brown suggests that the syncopation evident in such Afro-American styles as swing and funk actually is an adaptation of African rhythmic patterns to European meters. | African Drum Ensemble<br>(Babatunde Olatunji & Co.)<br><br>Example of polyrhythmic layering<br>(Babatunde Olatunji & Co.) | 10:03 | 3:45 |
| 6. Oscar Brown interviews Chuck Brown and Olatunji in this segment. Chuck Brown reveals his early musical experience in the church, his career as a backup guitarist, and his development as leader of a musical group. In contrast, Olatunji's training came as an apprentice to a master musician.<br><br>Olatunji illustrates the tonal language of his native Nigeria on the talking drum, showing how the drum reproduces the pitch inflections that determine the meaning of words. | Example of talking drum | 13:49 | 2:13 |

| | | | |
|---|---|---|---|
| 7. To demonstrate how black music chronicles black life, Oscar performs, "Bid 'Em In," a reenactment of a slave auction. | "Bid 'Em In"<br>(Oscar Brown, Jr.)<br>O. Brown | 16:03 | 1:25 |
| 8. A montage illustrates the range of emotions and experiences expressed through Afro-American music. | "This Time"<br>(Earl Klugh)<br>E. Klugh<br><br>"Why I Sing The Blues"<br>(B.B. King)<br>B. King, D. Clark<br><br>"O' The Sun Don't Never Go Down"<br><br>"Happy Music"<br>(Donald Byrd)<br>D. Byrd<br><br>"Come By Here, Good Lord"<br>(Walter Hawkins & The Love Center Choir)<br>W. Hawkins, arr.<br><br>"Respect"<br>(Aretha Franklin)<br>O. Redding<br><br>"Beyond The Sun"<br>(McCoy Turner)<br>M. Tyner | 17:29 | 1:21 |
| 9. Oscar and guests show the commonality of the two traditions in a grand improvisation. | "Afro-Funk"<br>(Oscar Brown, Jr., Chuck Brown & The Soul Searchers, Babatunde Olatunji) | 18:51 | 6:09 |
| 10. Oscar closes with a brief synopsis of the program. | "Tomorrow"<br>(The Brothers Johnson)<br>G. & L. Johnson<br><br>Jumpstreet Theme Music<br>B. Quinn, B. Kaiser | 25:01 | 2:52 |

Appendix 2.
How to Use Sony 3/4"
Videocassette Equipment

## HOW TO USE SONY ¾" VIDEOCASSETTE EQUIPMENT

- How to connect the videocassette player to the monitor or television
- How to connect the power cord
- How to play a cassette
- How to find a particular segment
- What to do if the videocassette equipment is not working properly

The instructions will tell you how to connect the videocassette player/recorder to the monitor or television set, how to play the tapes, and how to find a segment of a tape. To simplify the instructions, they refer only to playing back pre-recorded cassettes.

Instructions are given for two SONY models: V01800 and V02600. The model number of your machine can be found either on the front or on the top of the recorder.

### How to Connect the Videocassette Player to the Monitor or Television

1. Determine what kind of cable hook-up you have. Four configurations are shown below.

Figure A. 8-PIN CABLE

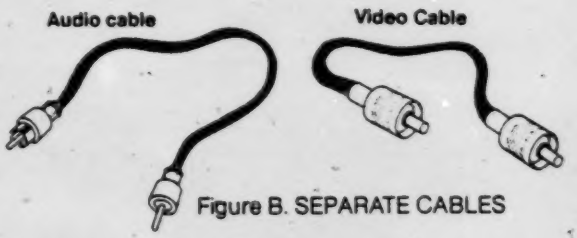



Figure B. SEPARATE CABLES

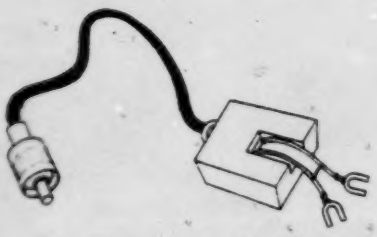


Figure C. RF MODULATOR (1)

Figure D. RF MODULATOR (2)

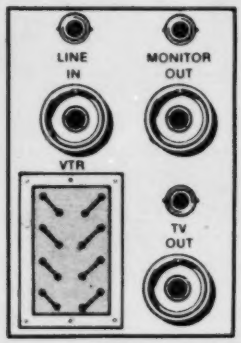
2. Follow the instructions that follow for the type of cable you have.

**8-PIN CABLE**

An 8-pin cable carries both video and audio signals. Each end of the cable has a plug with 8 pins, 2 of which are set above the others.

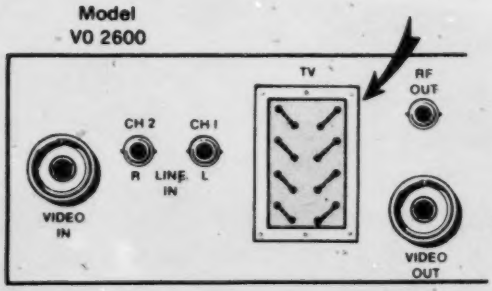
1. Connect one end of the cable into the 8-point connection on the *back* of the *monitor*. The two separate pins must be at the top.

**Monitor**

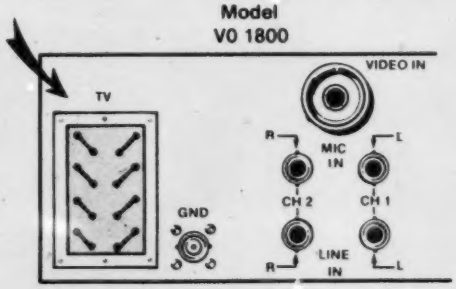



2. Connect the other end of the cable to the *back* of the *videocassette player* in the 8-point connection marked TV.

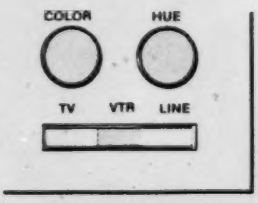
**Model V0 2600**




**Model V0 1800**

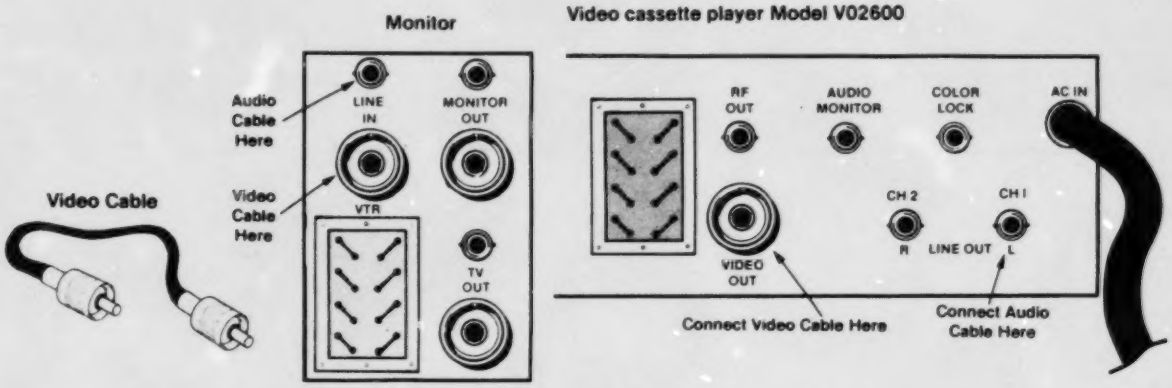



3. On the *front* of the *monitor*, set the TV/VTR/LINE selector to VTR. If your monitor has only two positions, choose the non-TV position.

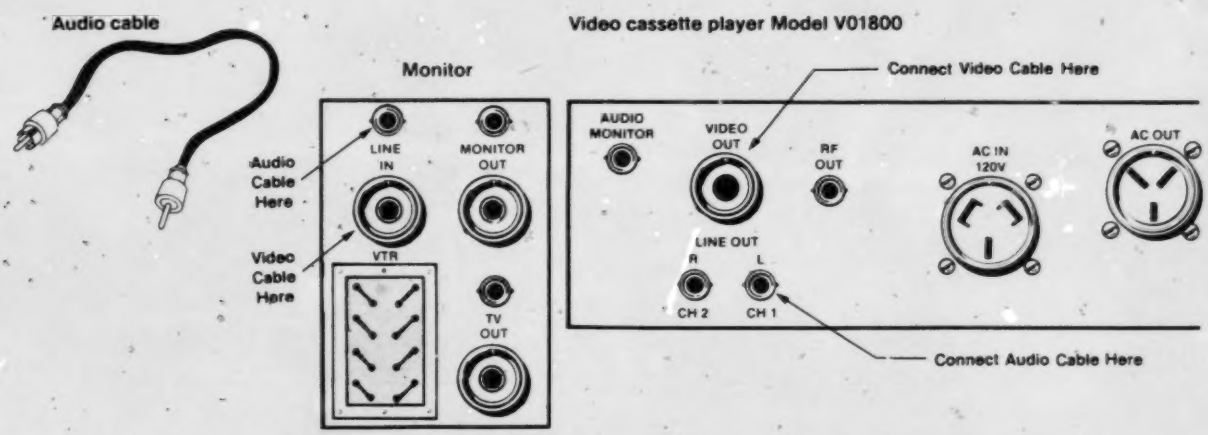


## SEPARATE CABLE

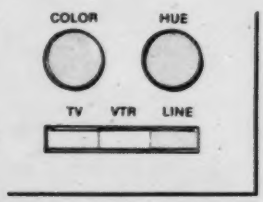
1. The *video cable* has a screw connection with a center prong at each end. Connect one end of the video cable to VIDEO OUT on the back of the *videocassette player*. Push prong in. Then screw connection tight.
   Connect the other end of the video cable into VIDEO IN or LINE IN on the *back* of the *monitor*.




2. The *audio cable* has a different plug at each end. Choose the end which has a center prong and an outside ring and plug this into the *videocassette player* into LINE OUT, CHANNEL 1. Connect the other end (which has a center prong but no outside ring) to AUDIO IN or LINE IN on the *back* of the *monitor*.




3. On the *front* of the *monitor*, set the TV/VTR/LINE selector to LINE. If your monitor has only two positions choose the non-TV position.



## RF MODULATOR (1)

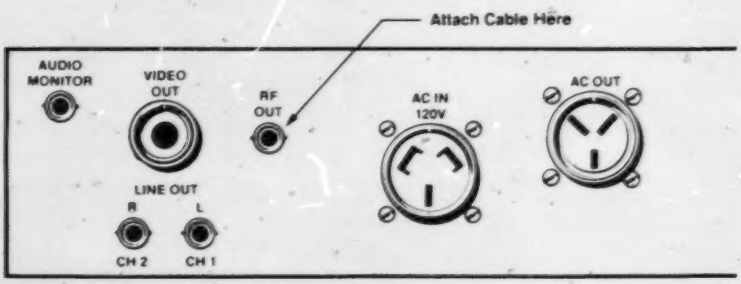
An RF modulator allows an ordinary television set to be used as a monitor. The RF cable has a screw connection at one end with a pin in the center. At the other end is a set of U-shaped hooks. Some RF cables may have two sets of hooks, one marked VHF and one marked UHF.

1. The hooks are attached to the *antenna leads* on the *back* of the *television* set. Loosen the screws on the antenna leads, slide in the hooks and tighten the screws again.

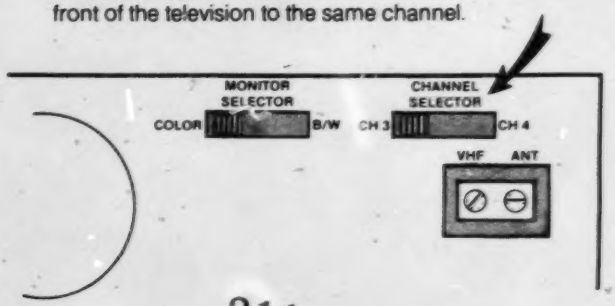
   If there is one set of hooks attach them to the VHF antenna leads.

   If there are two sets of hooks attach the VHF hooks to the VHF leads. It is not necessary to attach the UHF hooks.

2. Connect the other end of the cable to the RF OUT on the back of the *videocassette player.* Insert pin gently and screw connection tight.




3. On some videocassette players there is a switch on the back to select the TV channel on which the tape will be shown. Select channel 3 or 4, whichever does *not* broadcast in your area. Set the channel selector on the front of the television to the same channel.

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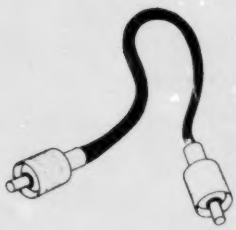
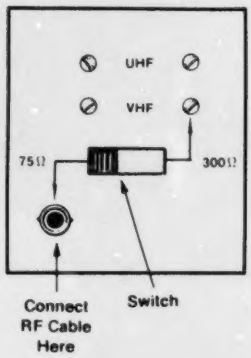
**RF MODULATOR (2)**

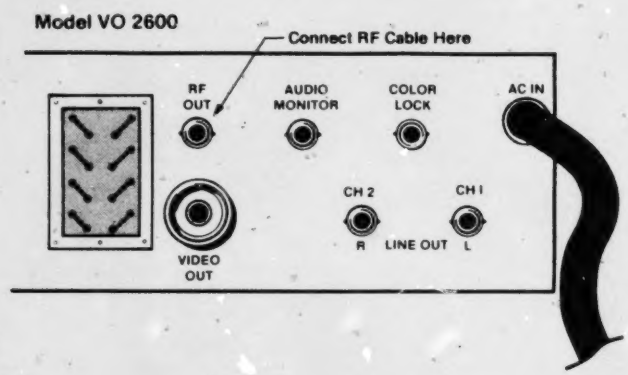
This RF modulator cable has a screw connection at each end with a fine pin in the center.

1. Connect one end to the *television monitor.* Gently push the pin into the connection marked 75 and screw the head tight. Set the switch on the *back* of the monitor to the 75 position.

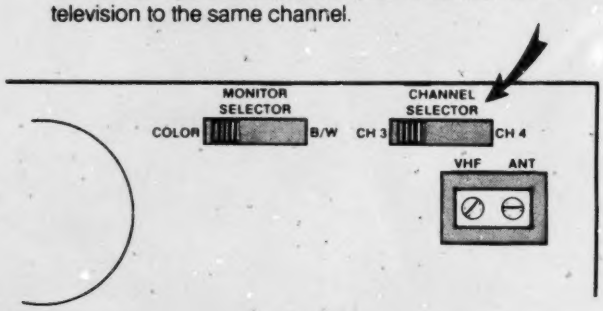





2. Connect the other end of the cable to the *back* of the *videocassette player* to RF OUT. Insert the pin and screw the head tight.



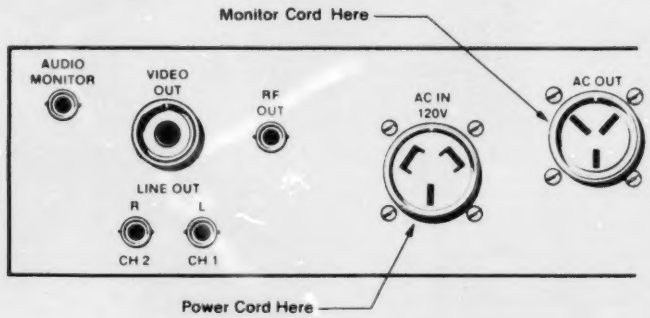

3. On some *videocassette players* there is a switch on the *back* to select the TV channel on which the tape will be shown. Select channel 3 or 4 whichever does *not* broadcast in your area. Set the channel selector on the television to the same channel.



## HOW TO CONNECT THE POWER CORD

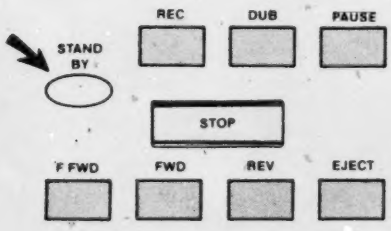
**Model VO 2600**
The VO2600 has a built-in power cord. Plug it into a wall outlet or audio cart. Plug in the monitor or television.

**Model VO1800**
The Model VO1800 has separate power cords. Connect the monitor power cord into AC OUT on the back of the videocassette player. Plug one end of the separate power cord into AC IN on the back of the videocassette player and the other end into the wall plug or AV cart.

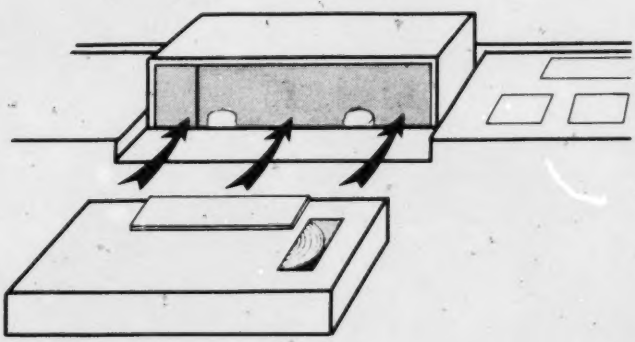



## HOW TO PLAY A CASSETTE

1. Push down the power button on the left hand side of the videocassette player, making sure that the power light comes on.
   NOTE: When the yellow "stand by" light is on, do not touch any of the controls. Wait until the light goes off.




2. The tape tray must be in the "up" position before you can insert the cassette. If it is not, push the EJECT button (MODEL VO 2600) or pull the EJECT lever toward you (MODEL VO 1800). This will cause the tape tray to rise. Insert the cassette, notched edge first, solid side up into the tape tray.



3. On MODEL VO1800 the tape tray will lower itself when the tape is fully inserted.
   On MODEL VO2600 gently push the tape tray down until it checks into position.

## HOW TO FIND A PARTICULAR SEGMENT

1. When the station logo appears (WETA), set the digital counter located on the top left hand side of the videocassette player to 000.
2. Use the chart below to determine approximately where the segment begins that you wish to see.
3. Press FAST FORWARD watching the digital counter as it approaches the number you seek. Stop the machine before it reaches that number.

*Time Counter Relationship for ¾" Videocassettes*

| Minutes | Counter | Minutes | Counter |
|---|---|---|---|
| 1 | 026 | 16 | 336 |
| 2 | 052 | 17 | 353 |
| 3 | 078 | 18 | 369 |
| 4 | 101 | 19 | 384 |
| 5 | 125 | 20 | 400 |
| 6 | 147 | 21 | 415 |
| 7 | 168 | 22 | 430 |
| 8 | 189 | 23 | 445 |
| 9 | 209 | 24 | 459 |
| 10 | 229 | 25 | 473 |
| 11 | 248 | 26 | 487 |
| 12 | 266 | 27 | 501 |
| 13 | 284 | 28 | 514 |
| 14 | 302 | 29 | 528 |
| 15 | 319 | 30 | 542 |

Do not worry if you are not exactly at the right point on the tape. If there are still a few minutes to go before your segment will appear, set the recorder on play and turn the sound all the way down. You can then discuss the segment you are about to see with students while waiting for it to appear.

If you have overshot the point you want, depress the rewind (RFD) button briefly, then the STOP button. Let the tape play without sound until your segment appears.

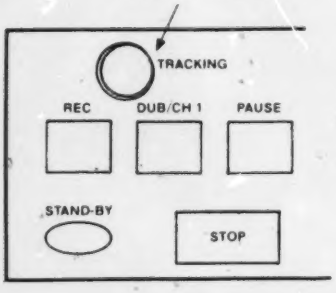
4. Press REW button to make sure the tape is completely rewound. The button should release itself when the tape is fully rewound. If it does not, depress the STOP button to release the REW button.
depress the STOP button to release the REW button.
5. Check the audio monitor selector. It should be in the MIX or center position on the videocassette player.
6. Turn the monitor/television on. It is a good idea to turn the sound all the way down first.
7. Depress the FWD button on the videocassette player to begin the tape. The yellow stand-by light will come on momentarily. Once it goes off you may adjust sound and picture.
8. When the tape or segment is finished press STOP button. The stand-by light will come on momentarily. When it goes off depress the REW button to rewind the tape. When the tape has rewound the button will release automatically.
9. Press EJECT. Stand-by light will come on momentarily. Tape tray will rise. Slide out cassette.
10. Switch off monitor or television.
11. Depress power button to switch off videocassette player.

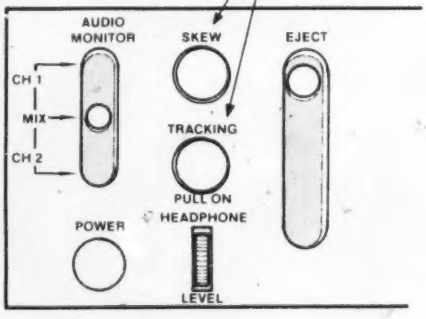
## WHAT TO DO IF THE VIDEOCASSETTE EQUIPMENT IS NOT WORKING PROPERLY

1. First check the cable connections (as described earlier) to ensure that the system is hooked up correctly and that the connections are not loose.
2. Also check that all the switches are in the right positions.
3. If all of these seem in order but the picture is still unusually fuzzy or flutters, adjust the TRACKING button on the left hand side of the videocassette player. Turn the knob until the flutter disappears.

   On MODEL VO1800 the TRACKING knob must be pulled on, turned until the picture has improved and then pushed back down. This model also has an additional control that can be adjusted if the picture bends in the upper section of the screen. This is the SKEW knob, positioned above the TRACKING control. Turn the SKEW control until the bending disappears.
4. If none of these adjustments solve the problem, have the machine checked by a technician.

Model VO 2600




Model VO 1800